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AUSTRALIA'S LEADING TITLE FOR EMERGING AND PRO PHOTOGRAPHERS

AUSTRALASIA'S TOP [EMERGING] PHOTOGRAPHERS

PRESENTED BY

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350 stunning images

Winners, runners-up and finalists unveiled across 9 categories

Behind The Screens

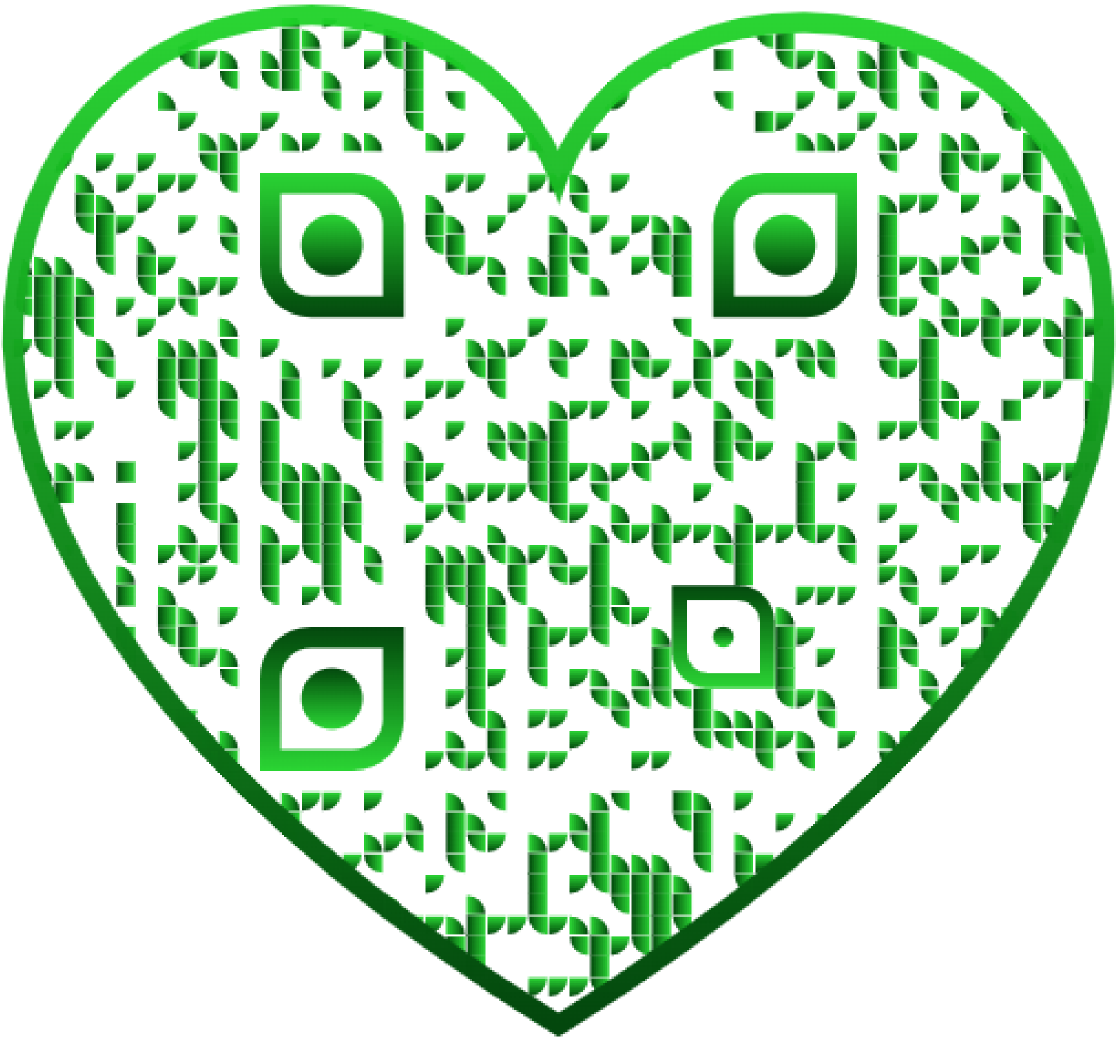
A day in the life of a DigiTech

Cult Cameras

The vintage camera store with more

100 1925–2025 yaffa

Winter 2025



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WINTER 2025

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OUR COVER
'Bonnie and her Chooks' is part of Julie Spencer's entry in the People category of this year's Australasia's Top Emerging Photographers.

ABOVE: First Breath by Gergo Rugli. From the Animal category.

Beyond the frame

Hello and hope everyone is doing well out there.

Putting together a photo competition like Australasia's Top Emerging Photographers is no small feat, and this year has been no different. What you see on these pages is the result of immense dedication, tireless effort, and a deep love for both photography and the creative community behind it.

From the driven photographers who've poured their hearts and souls into producing an extraordinary body of work, to the meticulous Capture team working behind the scenes to bring it all together – every detail has been shaped by commitment. Add to that the insight of our brilliant judges and the invaluable support of our generous sponsors, and it's clear this celebration of emerging talent is a true team effort. Thank you – all of you.

Our overall winner of Australasia's Top Emerging Photographer is Peter Bateman with his series titled *One Year Following the Peacekeepers in South Sudan*. Not only are his images superb, but his career working as an Australian for the United Nations in Africa is certainly out of the ordinary. We thank him for his service in helping humanity – and for reminding us back in Australia, as we complain about the price of eggs going up by two dollars, that many places in the world are, to put it mildly, doing it really tough.

It takes a level of bravery to go to places our government's Smartraveller advice and safety website rates as: 'Do not travel due to dangerous security situations and the threat of armed conflict.' Peter's series also reminds us how long a decent photo project – or in this case, a photo essay – can take.

In winning the incredible Fujifilm GFX100SII, Peter should find this camera compact enough to take out into the field and capture more intriguing images. We really hope to see more of his work soon.

> **Photos don't take themselves – get out there and shoot!**

Now, I'm not saying you need to put your life in danger to win a photo competition like Peter did. But the message remains – as I've said before – photos don't take themselves. You have to put yourself out there – commit to a project that challenges you or pushes you beyond your comfort zone. Treat it as an adventure; you never know what might unfold or what images you'll end up capturing.

Also in this issue, we've interviewed a diverse array of industry professionals.

Nic Bezzina is a professional DigiTech working in Australia and London. He reveals the tools he uses and explains how DigiTechs are a vital part of a photographic team – from pre-production, the shoot, and through the post-production.

We also interview Felix Wilson and Erica Hacker who are the owners of Cult Cameras, a newly opened vintage camera store in Newtown, Sydney. Their busy store is essentially a camera museum, except you can actually buy (and use) the items on display.

Finally, we chat with the interviewers Harriet Tarbuck and Sally Brownbill, hosts of the When Harri Met Sally photography podcast. They've recently released their second season – give it a listen when you're in transit, out on a walk, or editing your latest shots.

Cheers – and we hope you enjoy the issue! ◻

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[capture]

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SUBSCRIPTION RATES
1 year $17.00
1 year PLUS $19.00
(print + digital)

Capture is published
by Yaffa Media Pty Ltd.
ABN 54 002 699 354
17-21 Bellevue Street
Surry Hills NSW 2010
Ph: (02) 9281 2333

100 yaffa 1925 - 2025

Yaffa also publishes
Australian Photography
australianphotography.com

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ISSN 1037-6992

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Inside Newtown's Cult

Cameras the vintage camera store with more

Step into Sydney’s most beloved camera store – Cult Cameras – a real treasure trove brimming with vintage film gear, stories, and a loyal community. Tim Levy sat down with the duo behind the magic – Felix Wilson and Erica Hacker to talk film photography, vintage cameras, and the growing resurgence of analogue.

CULT CAMERAS
© CREDIT

TIM LEVY

TOP LEFT: A rare ‘Playboy Bunny’ Hasselblad that was used for shoots at the Playboy mansion – complete with photos and documentation, alongside a revered Contax G2.

LEFT: Parked outside their store at 459 King St Newtown in their gold 1967 split-screen Kombi Cult mobile. They’ve owned 5 of these classic vans over the years.

Q What’s your background – has it always been in photography?

Felix: I’ve always been in the arts. My first camera was a Nikon F2 – which I bought brand new. I shot family stuff and used the darkrooms at Wollongong Uni. Though I started out as a professional soccer and cricket player, I moved into large-scale, sculpture design for government installations and music festivals. Eventually, that creative energy flowed into professional photography. I used to have a studio in Marrickville shooting portraits up until Covid.

Erica: My career started in the world of London’s Media and Advertising Agencies, while locally I've worked with Sydney Dance Company, Seymour Centre, Australian Poetry Slam and Word Travels. But I've always loved photography, so it's been a bit of a dream to see the hustling of markets convert into a real store.

Q How did you get into selling vintage cameras?

Post COVID I went to sell off my personal collection of 200 cameras at Glebe markets. I was surprised at how quickly they sold. We used that money to buy more stock, and have now been regulars at Glebe for the past 3-4 years. We load up our gold 1967 split-screen Kombi van with up to 400 cameras, signage, tables and gear. We still do the markets, including the awesome Sydney Camera Markets.

Q When did the Newtown store open?

We opened the store in Newtown in November 2024. After searching for ages and being disheartened by the insanely unfair property rents, we eventually found this space cheaper than others in the area. It felt like fate. The fit-out wasn’t cheap, and we’re just finishing our new website, so we'll be selling more online too.

Q Is there a noticeable resurgence in film photography?

Demand has exploded. We might buy a high-end Nikon for $800 and sell it for $1,500 if it’s immaculate. People love the tactile simplicity of film gear. Many vintage cameras are beautiful design pieces in their own right. Film cameras are very basic and don’t have

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TIM LEVY

TIM LEVY

insanely complex, confusing menus with 100's of options like modern cameras – just shutter speed, aperture, ISO and focus – so beginners are drawn to that. There's also a rise in darkroom printing which adds to the demand in film cameras.

Q What are some of the most sought-after gear right now?

Leica's – especially Summicron lenses that will work with new digital bodies. Olympus OM-1s and OM-2s fly off the shelves, as do Nikon F2, F3, F5s. People prefer fast primes over zooms as the shallow depth of field is dreamy. Hasselblad's are huge right now – we can't get enough of them.

Q What about digital cameras – are retro models popular too?

Yes! Especially models from 2000–2008. We find Gen-Z love compact point and shoot. Even the Canon 5DMKII, which you can pick up from anywhere between $200-$500 are back in demand.

Q How do you determine the prices of vintage gear?

We compare with other shops, eBay, and online listings – then take a middle-ground. We offer a one-month warranty and stand behind what we sell.

Q Can all vintage cameras be repaired?

Not all. Many parts are discontinued by the manufacturers, but we use 'donor' cameras to salvage bits. Electronics like circuit boards are tricky, but we can make gaskets or fix corrosion. Another common issue is solidified lubricants – oil that hardens up and gums the mechanics. Most cameras have their own quirks.

Q Do you repair lenses?

No – once a lens is opened, recalibration requires specialist tools. They're often cemented internally, so we leave that to expert technicians.

Q Do you sell film or do you think it's a passing trend?

Film is absolutely here to stay and we sell a lot of it. There's a slower, more deliberate process with film. It's about intention. While digital retro cameras are popular, people are gravitating toward film for the creative control, or even looking for rare lenses and adapting them to give a particular unique look to their work.

ABOVE LEFT : The store has a steady stream of customers: some looking to purchase or sell retro cameras; find a rare lens; or develop & restock their film.

ABOVE RIGHT: Just one of the walls of cameras. Olympus OM2, and Nikon 'F' series are some of the most popular vintage cameras.

BELOW: The legendary Nikon F3 with MD-4 motor drive – which enabled up to 6fps, or 4.5 sec to auto-rewind a full 36 exposure film.

Q Any rare cameras in the shop with great stories behind them?

We've got a Playboy Bunny Hasselblad, that was used at the Playboy mansion complete with photos and documentation. It even had a roll of 120 film still inside when we opened it – we'll be processing it soon and who knows what we'll find. Another standout is a Canon F1 from the LA Olympics in flat black.

Q What are some of the most valuable film cameras you sell?

Probably the Contax G2 and T3 – both go for around $4,600 each.

Q Got any favourite vintage models in the store?

So many. Fujica GW690, the Technika 70, and Nikon FEs are standout pieces. We also have a Nikon FE rigged with a Novoflexar F9 640mm telephoto 'rifle lens' – it's wild.

Q What advice would you give to someone buying their first vintage camera?

Check the battery compartment and make sure the light meter works. Stick to popular models as parts are easier to find. Rarer cameras can be harder (and more expensive) to repair.

Nikon
F3
HP
Nikon
PC-NIKKOR 28mm 1:4 176600
Nikon

Q How do you see the future of the vintage camera market?

For us personally, we're growing, and that's without any advertising. People come from Melbourne, Canberra, Wollongong – even overseas.

As for the future, we see a load of teenage kids are getting into it, joining photo walks with expired film for those unique looks. We've even sold Super 8 cameras to wedding photographers for nostalgic 2-minute reels. Also, all sorts of storied rare items turn up. We just received a custom underwater housing owned by Valerie Taylor that was custom-built in Sydney probably back in the 1960's.

I don't think the love of photography will ever die and it's loved by new and old generations. ◻

TOP: From the series Release the Crowd.

Below: Nic at work with his camera cart.

Having a large monitor on set, along with the ability to stream to other viewing devices, helps the team stay aligned during the selection and grading process.

It also makes it easier to visualise how the final images will appear – especially if text placement needs to be considered in the composition.

© NIC BEZZINA

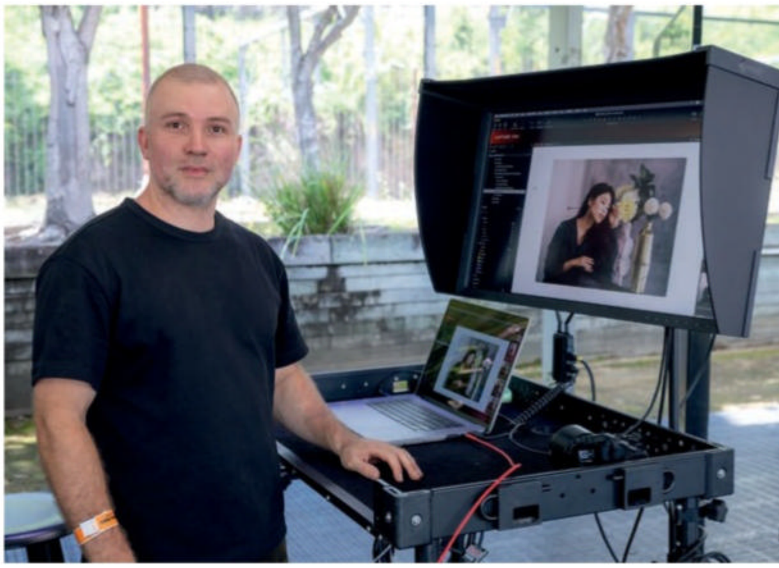
Behind the Screens:

A Day in the Life of a DigiTech

From big budget campaigns to lightning-fast location resets, we step into the world of a digital technician – where technical mastery meets creative intuition.

In the high-pressure, pixel-perfect world of commercial photography, there's someone working just outside the frame to make sure everything runs flawlessly. Enter the digital technician – or DigiTech – a role that's part IT guru, part creative collaborator, and entirely essential post production expert and artist. While their name might not appear in the credits, the work they do is often the difference between chaos and cohesion on set.

We spoke with one of Sydney's top freelance DigiTechs about how they keep the shoot running, what gear they swear by, and why their job goes far beyond hitting 'import.'

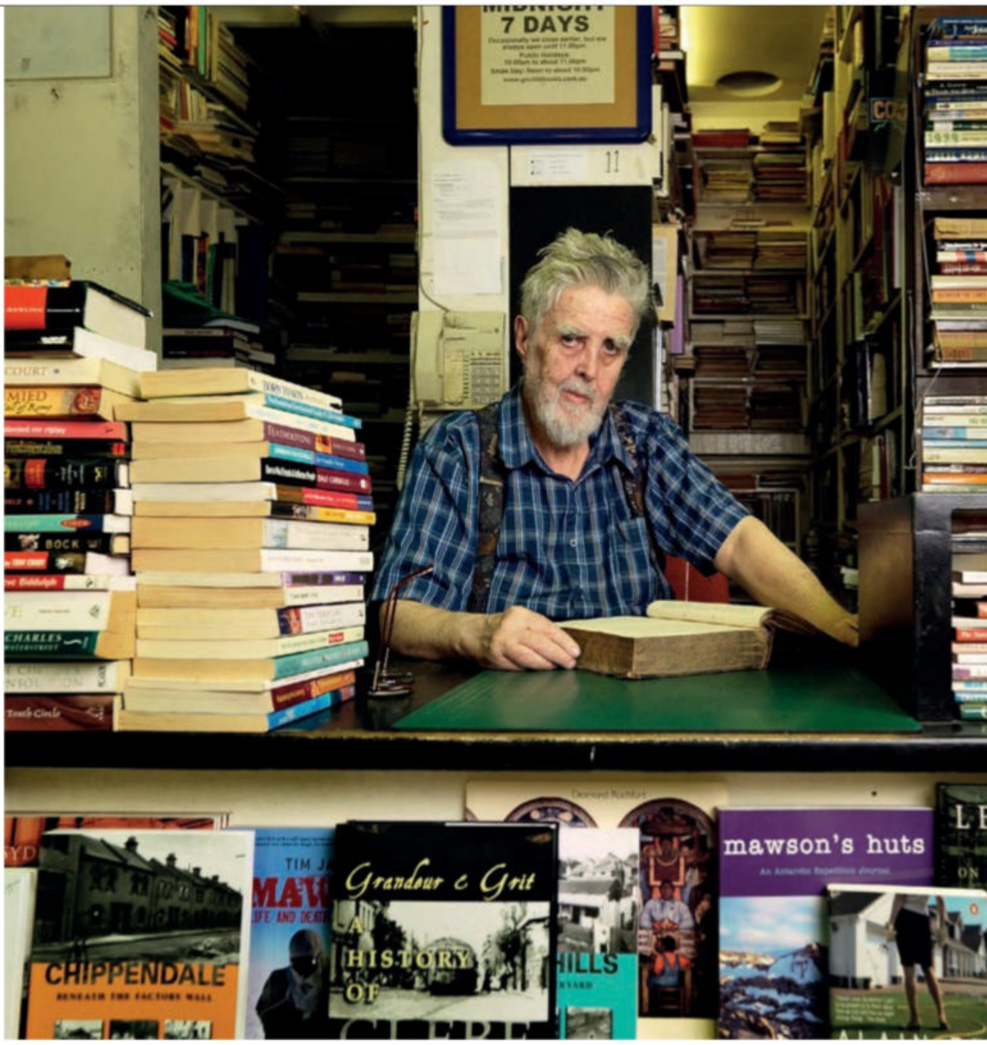


© TIM LEVY

What does a digital technician (DigiTech) actually do?

As a DigiTech, I'm essentially the technical backbone of a photoshoot. I handle everything from camera setup and tethering to file management, colour grading, backups and archives. Capture One is usually our primary tool – knowing it inside and out is essential for the job.

A DigiTech typically charges: $500/day for editorial/e-com, $750/day for advertising, with our equipment rented on top



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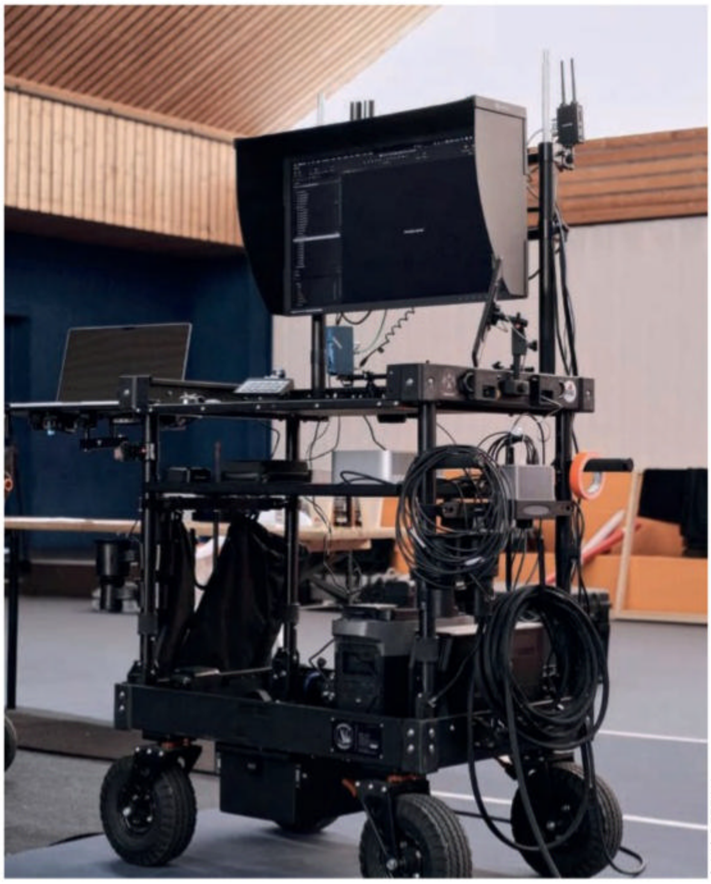
© NIC BEZZINA

ABOVE LEFT: Taken at Bloodstock Festival in the UK. Nic has an affinity with sub-cultures and music.

BELOW LEFT: Literally having all your equipment ready to roll. Camera carts can cost anywhere from $1,500 – $5,000. And then there is the other $10,000+ spent on high-end laptop, monitor and assorted gadgets.

I'm often the first person to see the images as they come through, which means I need to catch any issues with focus, exposure, lighting, or frame distractions before they become bigger problems.

Often, we (the photographer, client, and I) have a pre-agreed preset or filter that's applied to the images as they're ingested into Capture One. This lets everyone preview a close approximation of the final image – even down to how it may be cropped or how it will work with accompanying text.

Previews can be shared instantly – either locally via iPads or team members' laptops, or remotely via Capture One Live. This allows clients to provide immediate feedback through comments, star ratings, or colour tags.

On top of that, I may set up monitors (sometimes wirelessly), create mood boards, add overlays, or quickly mock things up in Photoshop when needed. And of course, when tech issues inevitably arise, my job is to troubleshoot quickly and quietly to keep everything running smoothly.

How did you get into DigiTeching?

I started as a lighting assistant, which gave me a strong foundation in understanding how light behaves. I then spent two years representing Phase One and Capture One in Australia, which significantly deepened my technical expertise. From there, transitioning into freelance DigiTech work felt like a natural progression.

That lighting background is crucial – it helps me quickly spot when something's off and communicate clearly with the lighting team to address issues before they become bigger problems.

Do photographers trust you to make the selects and grade? Or is it more collaborative – or even client-led?

Every photographer works differently. Some fully trust me to handle selects and grading; others prefer to retain control. It's all about

EICHHARDT
THE BOOK OF
THE MARGINS OF THE CITY

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TOP MIDDLE: From the series and photobook Newtown Shopkeepers, which was also exhibited at the State Library of NSW.

ABOVE: From the series Punk in Asia. While many cultures revere conformity and placidity, punk has taken root as a relevant and very alive form of dissent.

building trust through clear communication and developing an ongoing working relationship. I always clarify what each photographer expects from me – never assume.

What are the biggest technical challenges you face on set, and how do you troubleshoot them?

The biggest challenge is maintaining seamless connectivity between all devices – cameras, monitors, printers, routers, and more. One failed connection can derail the workflow. I mitigate this by rigorously testing everything beforehand and always bringing backups.

Can you walk us through your typical workflow from arrival to wrap?

Arrival & Setup:
I meet with the team to understand the shoot plan and client expectations. Then I set up all gear, create a new session in Capture One with correct folder structure and naming conventions, test tethering connections, and perform an initial backup before the first shot.

During the Shoot:
I monitor image capture in real time, adjust grading, present images to clients, back up files after each look (usually to two external SSDs), and update mood boards as needed.

Post-Shoot Wrap:
I export low-res JPGs for client review, confirm all files are backed up and organised, hand over the drives, and pack down gear – triple-checking nothing gets left behind.

What software do you rely on most?

Capture One – the industry standard for tethered shooting.
ChronoSync – for multi-drive backup management.

What other gadgets do you have in your kit?

I always carry fluoro tape, ColorChecker Passport, Sharpies, lens cloths, air blowers, spare tripod plates, batteries, cables, Leatherman multi-tool, Allen keys, and SSDs.

How do you manage colour calibration across different monitors and devices?

I use Eizo ColorEdge CG monitors with built-in calibrators and their ColorNavigator software. For cross-device consistency, I rely on colorimeters like the Spyder or X-Rite i1 Display.

What kind of shoots do you typically work on – and what's the budget like?

I mostly work on commercial shoots. In Sydney, a senior DigiTech typically charges: $500/day for editorial or e-commerce, $750/day for advertising.

Most of us also rent out our gear – MacBooks, monitors, camera kits, tethering equipment, location setups, and digital carts.

And yes, I've heard of (and worked with) well-funded private clients hiring DigiTechs to manage everything – from lighting to post – just for their social content.

What's the most high-pressure shoot you've ever worked on?

One of the most intense shoots was for the movie poster of The Gentlemen by Guy Ritchie. We had to set up a studio behind an active film set and only had five minutes with each star – Matthew McConaughey, Charlie Hunnam, Michelle Dockery, Colin Farrell, and Hugh Grant.

When Michelle Dockery arrived, Guy Ritchie appeared and told us to clear out immediately for the next scene. We had ten minutes to dismantle, relocate, rebuild 20 metres away, and resume shooting. It was a crash course in staying calm, thinking fast, and being endlessly adaptable.

You're a photographer in your own right – what personal work are you proud of?

One project close to my heart is the Newtown Shopkeepers series – portraits and interviews with the people behind independent stores in Sydney's vibrant Newtown. It was a celebration of community and character.

I've also worked on series documenting music festival crowds, young Muay Thai fighters, cam girls, and stories from Japan, Vietnam, and Thailand. On the commercial side, I've shot for brands like Xbox, The New York Times, BBC, Booking.com, and Warner Music.

Being a photographer absolutely makes me a better DigiTech – I understand composition, exposure, and the photographer's mindset, which helps me support the creative process more intuitively.

How has the role evolved – and where do you see it heading?

AI is already shifting the workflow – like one-click hair masking in Capture One. What used to be a slow Photoshop job now takes seconds, and I can apply that mask across an entire shoot automatically.

Remote collaboration will keep evolving too, with more real-time global feedback systems and a move toward cloud-based workflows.

But no matter the tech, the fundamentals won't change: great DigiTechs will always be the ones who can balance complex systems with creative understanding – and solve problems before anyone else even notices there's an issue. □

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[AUSTRALASIA'S TOP EMERGING PHOTOGRAPHERS]

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***Capture* is proud to help unearth some of Australia and New Zealand's best upcoming talent. This year has brought an inspiring collection of striking, thought-provoking, and powerful images. We deeply appreciate all the participants generosity in sharing their creative vision.**

Now in its 17th year Australasia's Top Emerging Photographers, presented by Fujifilm, showcases the very best emerging photographic talent across Australasia. The awards recognise and acknowledge talented photographers in the early stages of their careers and those simply working towards being the very best photographers they can be.

All up, photographers submitted 1,550-plus entries and more than 4,000 individual images. An overwhelming 95% of entries came from Australia with just under 5% entered from New Zealand.

The four most popular categories were People, Single Shot, Landscape, and Animal.

HOW THE COMPETITION WORKS

Photographers who have less than four years' full-time professional photography experience, including amateurs, are able to submit portfolios across any of the nine categories.

There are eight portfolio categories (Animal, Architecture, Art, Black and White, Documentary, Landscape, Portrait and Travel) where entrants submit a series of three images; the exception being Documentary where five images make up a series. There is one single-image category, Single Shot, where entrants submit a stand-alone image.

Once entries close, staff of Capture spend the following weeks sorting through entries to create a first and then a final shortlist. Entries from the second shortlist are sent to the judges for scoring.

This year, we were fortunate to have a total of 21 judges, comprising leading photographers and industry experts from around the world.

To arrive at the overall winner, judges were asked to rank their three favourite portfolios from the eight portfolio category winners.

RECOGNITION

Along with the winners and runners-up, we also reveal the top-ranked finalists in each category. In the larger categories, we have published Top 20s, while in some of the smaller categories we have published Top 10s.

A simultaneous announcement of the winners and runners-up will appear at www.capturemag.com.au.

Results will be emailed to shortlisted entrants in June. Those who make the first shortlist receive a Commended Award. Photographers who make the final shortlist receive a Highly Commended award (at minimum) Or, if they receive enough votes from the judges, they are ranked from winner and runner-up through to the Top 20.

SPONSORS & SUPPORTERS

The continued success of this competition lies with the high quality of entries received, the involvement of an amazing panel of judges, and the support of our wonderful sponsors. Much thanks and gratitude to the leading professionals on the judging panel for their time, wisdom, and expertise scrutinising the entries.

Great thanks also go to our major sponsor – Fujifilm, and all our sponsors: Emergent, The Brownbill Effect, ASUS, Retouch4me and BenQ.

Without their incredible generosity and commitment to supporting emerging photographic talent, competitions like this wouldn't be possible. This year, winners and runners-up share in a prize pool of more than $30,000, including $9,000 in cash prizes.

The Overall winner of Australasia's Top Emerging Photographers – The Emerging Photographer of the Year – will receive the incredible Fujifilm GFX100S II 102-megapixel medium format camera body valued at $8,699.

Category winners receive $1,000 cash, two prizes from our sponsors and a 12 month subscription to both Capture and Australian Photography magazines. Category runners-up each receive a $300 voucher from Emergent, $240 credit for Retouch4me plugins and a 12 month subscription to both Capture and Australian Photography magazines.

The competition will open for entries again in October 2025. Find out more at www.capturemag.com.au/atep.

OUR JUDGES

Adrian Cook	adriancookphotography.com
Alex Cearns	houndstoothstudio.com.au
Anthony McKee	anthonymckee.com.au
Dianna Snape	diannasnape.com.au
Drew Hopper	drewhopper.com
Francesca Donnoli	francescadonnoli.com
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Kristal Wright	krystlewright.com
Lynton Crabb	crabb.com.au
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Sally Brownbill	thebrownbilleffect.com
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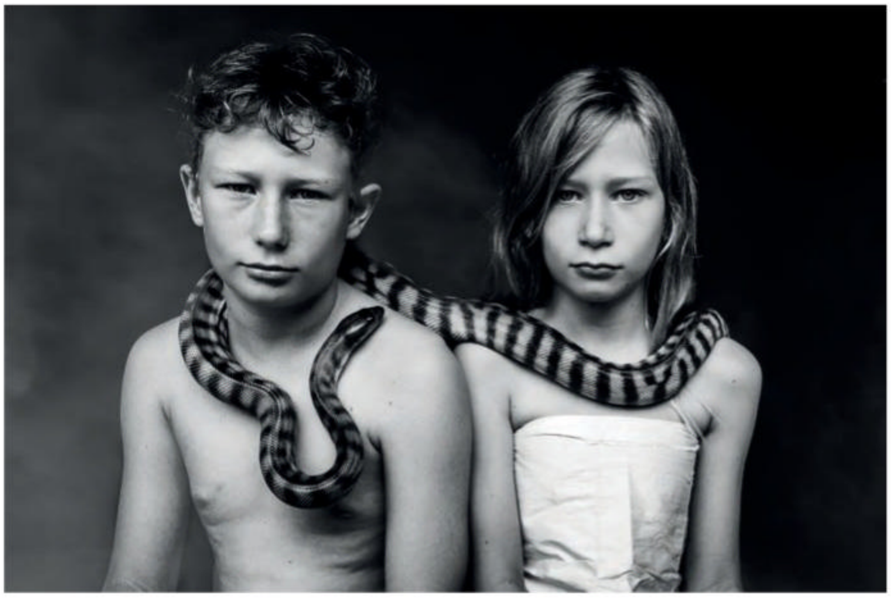
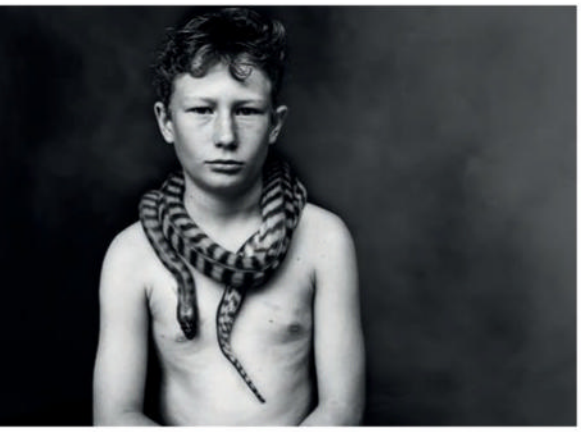
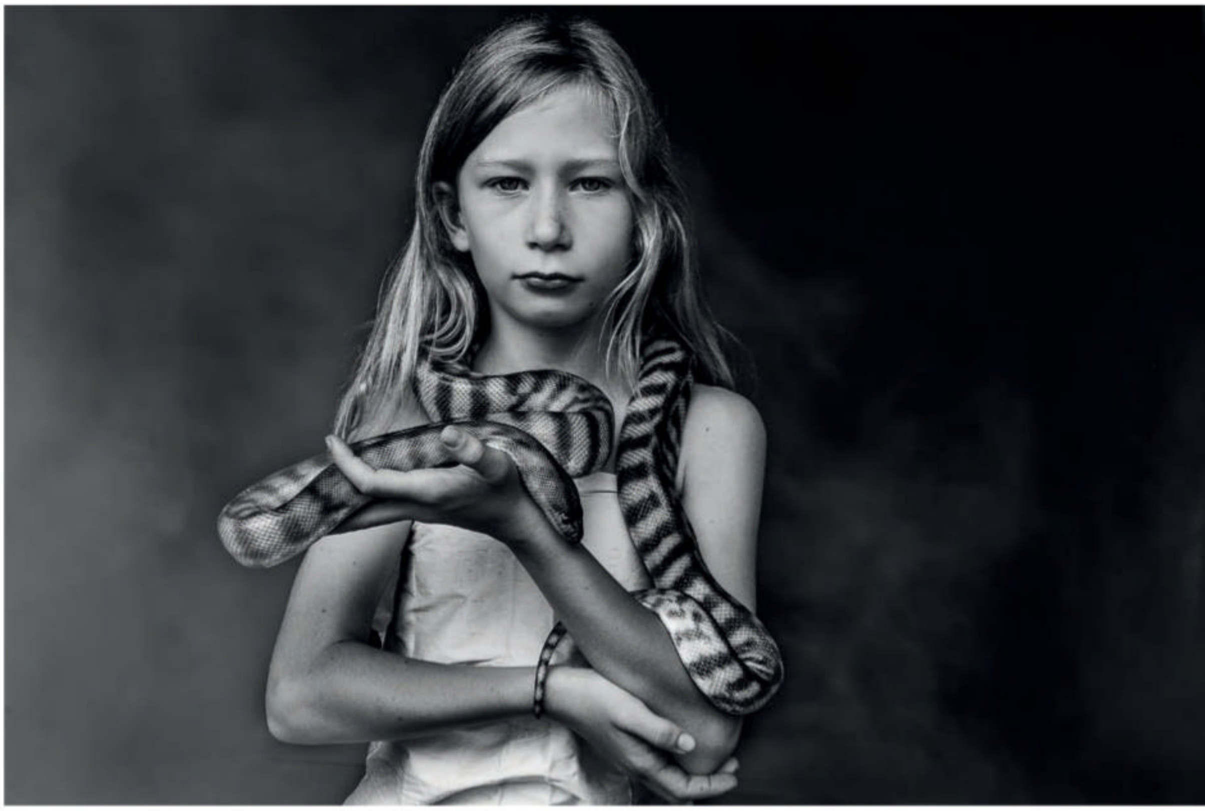
Tim Booth	timbooth.com
Tim Griffith	timgriffith.com
Tony Hewitt	tonyhewitt.com
William Long	longshots.com.au
William Snyder	williamsnyderphotography.com

LEFT TO RIGHT FROM TOP: Marie Pantaleon (Landscape), Madeleine Fogliani (Single Shot), Gergo Rugli (Single Shot), Jackie Wilson (Landscape), Chad Lippert (Single Shot), Rebecca Parker (Documentary), Samantha Knight (People), Clement Chua (Architecture), Jay Kogler (Documentary)







WINNER

KATE FLOWERS

WILD AT HEART

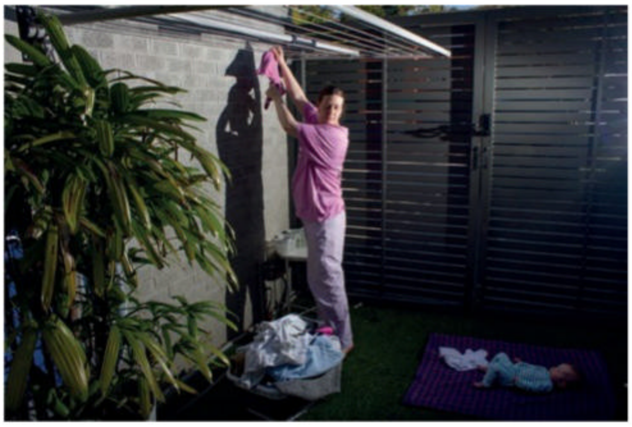
Kate is based in tropical Darwin, with a growing focus on creative portraiture. Her current work explores the bond between childhood and the natural world, featuring her two children – her 'Wildflowers.' The name reflects both their surname and their spirited nature.

She likes to work simply, using natural light and minimal setups, with sometimes just a dark backdrop. Found natural objects – feathers, seed pods, shells – frequently appear in her images, blending her love of nature, photography, and her children.

In this series, a live snake shares the frame. Calm and composed, her Wildflowers show a quiet strength and a fierce gentleness in their expressions – one that invites a sense of calm acceptance between both child and animal. The portraits evoke a story of trust, curiosity, and the beauty of connection between child and creature.

Instagram: @kateflowersphotography

PRIZE: $1,000 cash, BenQ SW242Q monitor valued at $799, $360 credit at Retouch4me.



RUNNER-UP

ALANNA WALSHE

PRIDE OR PRESSURE

A former flight attendant, Alanna turned to photography after retiring during the pandemic. Her passion began five years earlier with a borrowed camera.

Working in series, she explores themes like feminism, domestic life, and climate change. Her work reflects a deep bond with place and a desire to notice what's often overlooked – photography, for her, is both observation and invitation.

Alanna's images from *Pride and Pressure*, are a series reflecting on gender roles and the enduring association between women and the home. The scene is deliberately staged and flash-lit to create a theatrical mood, drawing attention to gesture and expression while highlighting the image's constructed nature.

Web: www.alannawalshe.com

PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.

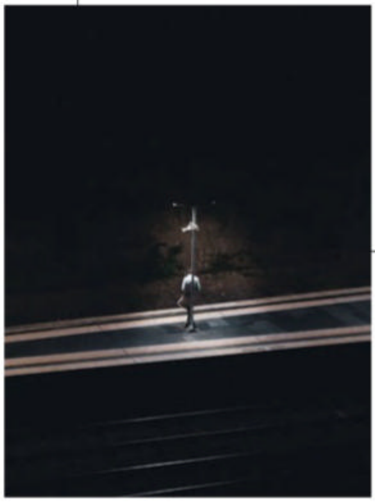
3 IAN FLANDERS *SYDNEY MARDI GRAS*

I Just Want
To Be Me

HOLLYWOOD HOTEL
STELLAR!
COOL STREET

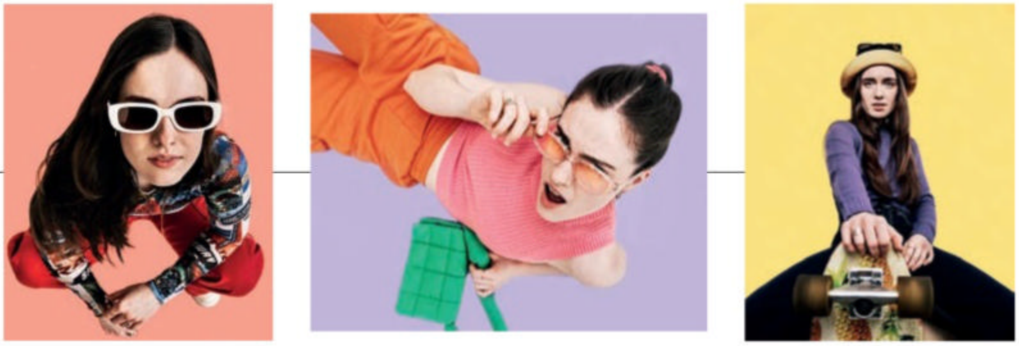
4 JESSICA TORMEY *IDENTITY*

5 CHRISTIAN ONATE *DAILY LIFE*

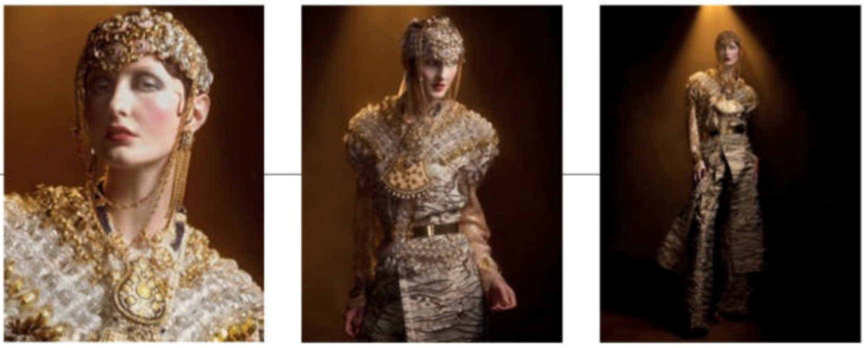


6 JACK EVSTIGNEEV *PEOPLE 2025 COMPILATION*

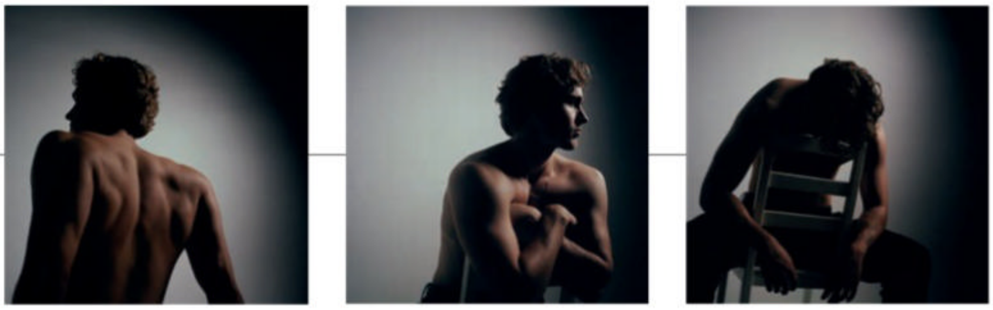
7 DIANE ARMSTRONG *SOUL CONNECTION*



8 LUKE SARTOR *WE LOVE COLOUR*

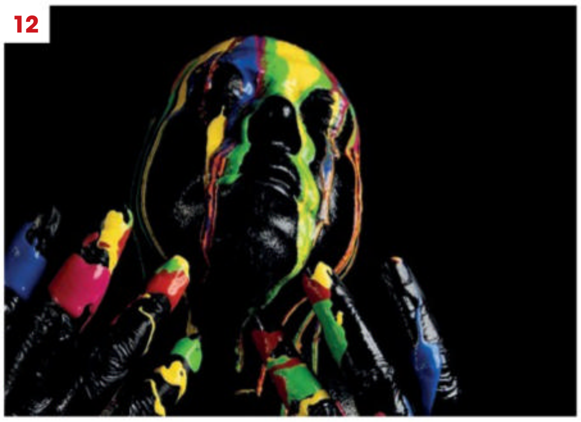


10 CHARLI BOWERS *HEAVY HEAD*



10 STUART TEMPLETON *SALT LAKE*

11 Julie Spencer *Bonnie and Her Chooks*
12 Neil Murphy *Colourblind*
13 David Newson-Tran *Children*
14 Natalie Arber *Chrysalis*
15 Jose Gomez *Faith*
16 Katherine Jenkins *China Streets*
17 Lynne O'Meara *Matthias*
18 Catherine Fry *Radiant Spectrum Celebrating Trans Joy and Diversity*
19 Luke Sartor *Basketball Brothers*
20 Maddy Fenton *Gilded Decay*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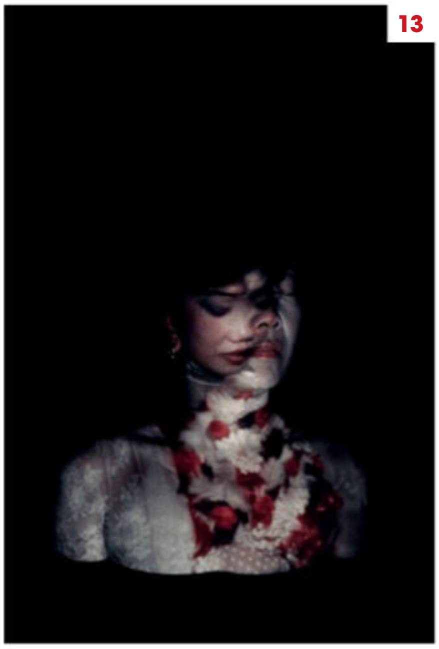
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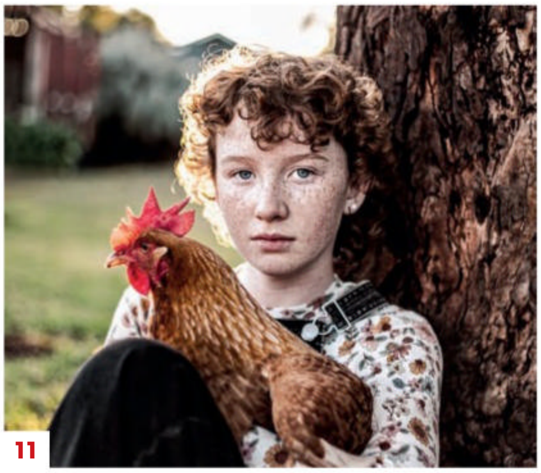
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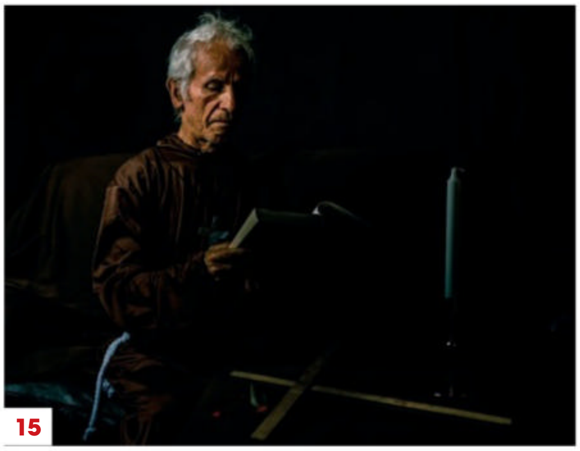
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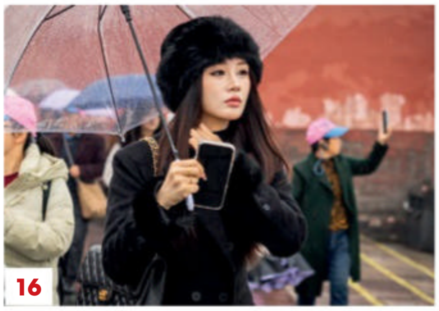
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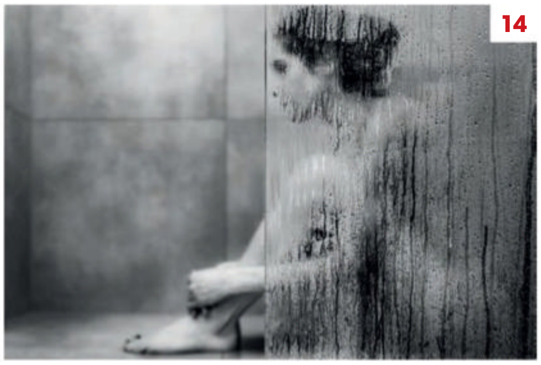
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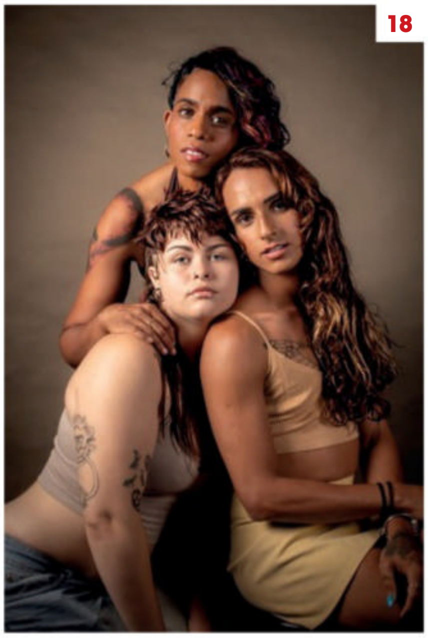
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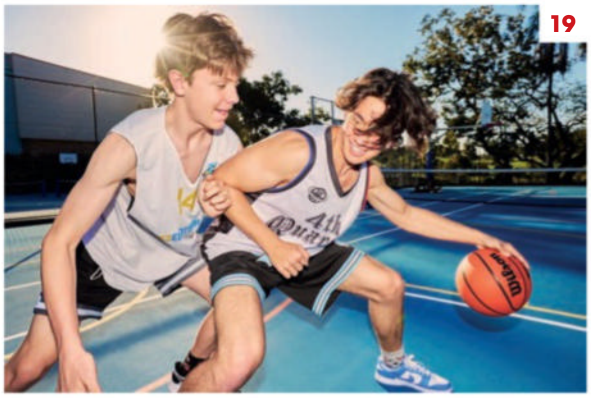
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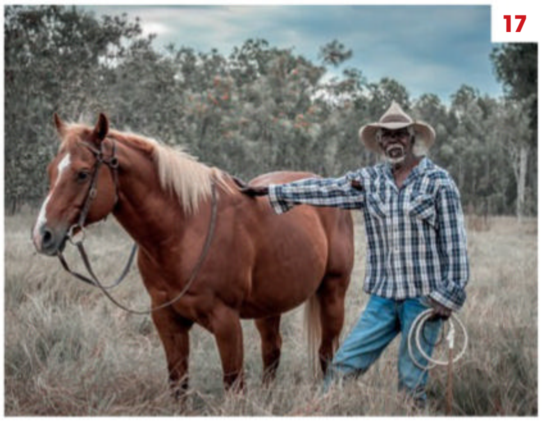
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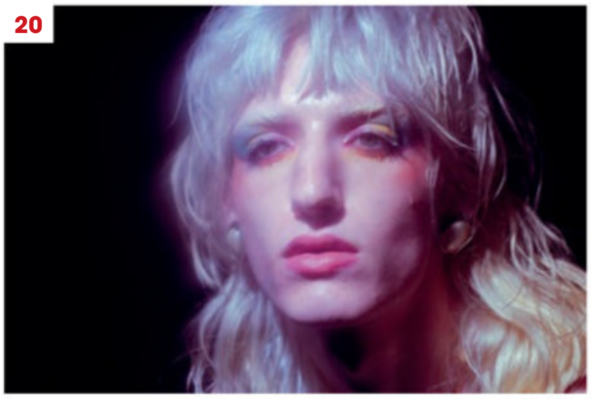
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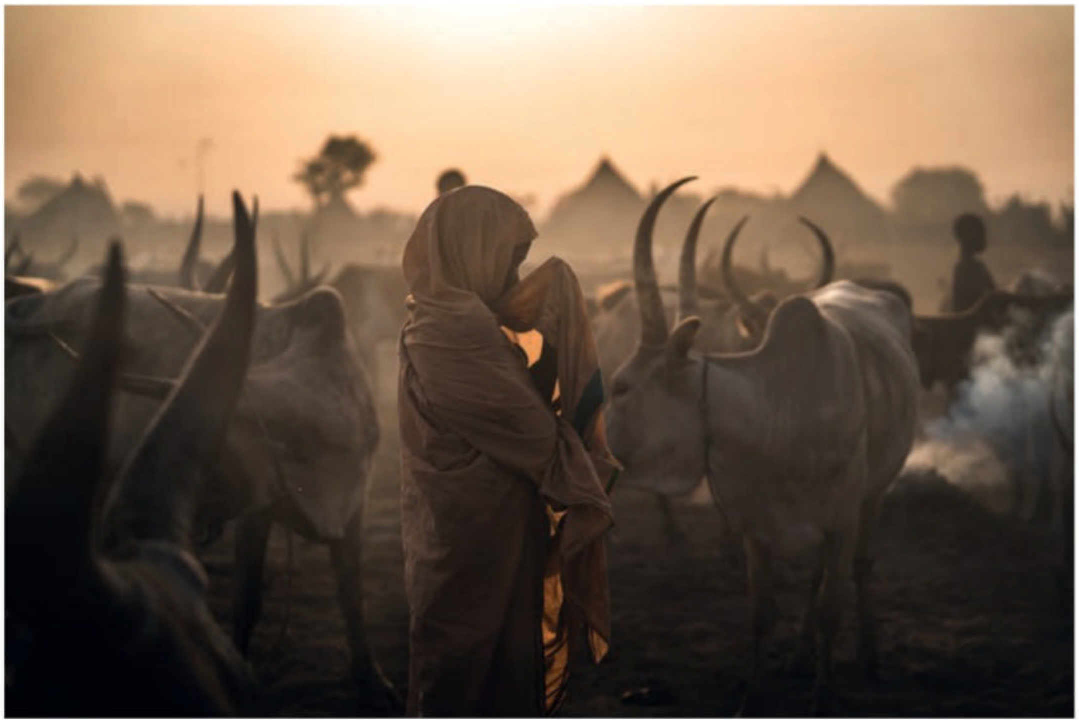


OVERALL WINNER
DOCUMENTARY WINNER

PETER BATEMAN

ONE YEAR FOLLOWING THE PEACEKEEPERS IN SOUTH SUDAN

Peter works as a Public Information Officer with the United Nations though considers himself a journalist at heart. Based in conflict and disaster zones, he's had rare access to some of the world's most remote communities, using storytelling to give voice to those often unheard. Peter loves documenting his work – it's a pure, immediate form of storytelling.

For this series of images, movement in South Sudan is difficult as you need armed escorts – so it took months to find a peacekeeping patrol doing veterinary outreach. With this main image, the soft dawn light and haze was drifting through the herd. Amongst the chaos, he saw and captured an image of a young girl wrapped against the morning chill. It remains his favourite image – an intimate moment from a place few get to see.

Web: www.peterbateman.co

PRIZE: $1,000 cash, $500 credit at Emergent, $360 credit at Retouch4me.

RUNNER-UP

LOUIS LEE

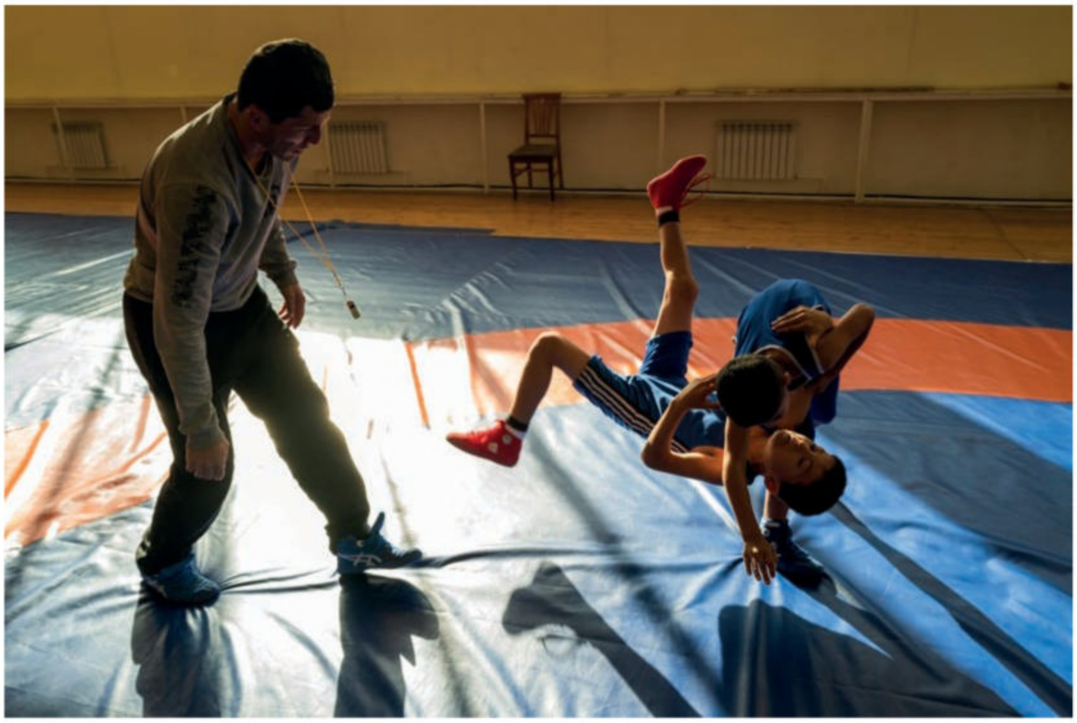
KURASH

Louis came to photography a few years ago, not with clear intent, but with a desire to pay attention differently. With a background in psychiatry, where listening is central, photography offered him another form of attentiveness – one that doesn't seek to explain or resolve. He's drawn to subtle gestures, quiet tension, and the atmosphere of a moment just before it's understood.

This series explores young wrestlers in the space between effort and release – where nothing insists on victory. Louis spends time observing until his presence fades, allowing him to photograph from within, not outside. His work embraces ambiguity, favouring the unresolved and incomplete as deeply human and real.

Instagram: @icepickespresso
Web: www.louislee.org

PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.



3 JAY KOGLER
GEORGIA FIGHTS FOR A EUROPEAN FUTURE

4 IAN FLANDERS *CEASE FIRE NOW*

SEE FOR YOURSELF
ISRAEL & USA'S
MASS MURDER
ON AL JAZEERA LIVE
Shows
every day
#whatson.sydney

Funny How
FLAGS
Cause This Gov
MORE OUTRAGE
THAN A GENOCIDE

5 ROWAN MARSH-CROFT *FLINDERS TAKEOVER*

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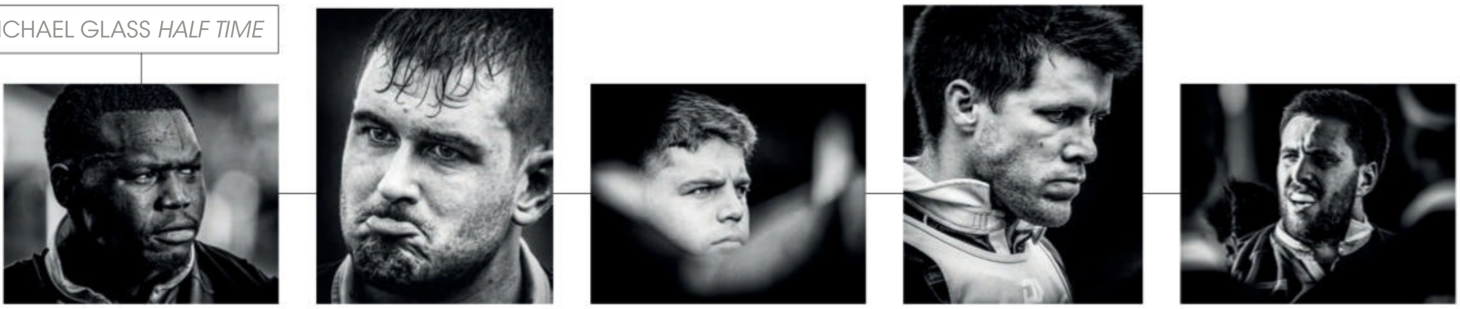
SCAN ME

6 MICHAEL GLASS *HALF TIME*



7 JUSTIN FORREST *OFFSHORE*

8 LOUIS LEE *WHITE GOLD*

9 ARCHIBALD MCGILL *DISRUPTED*

10 NATALIE ARBER *DRAMA QUEEN*

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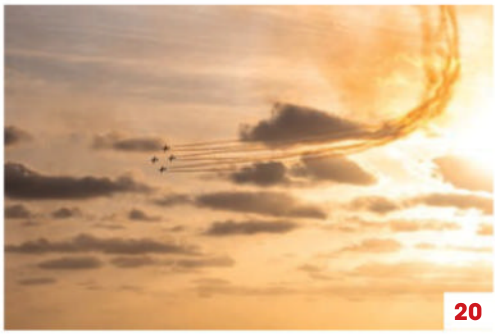
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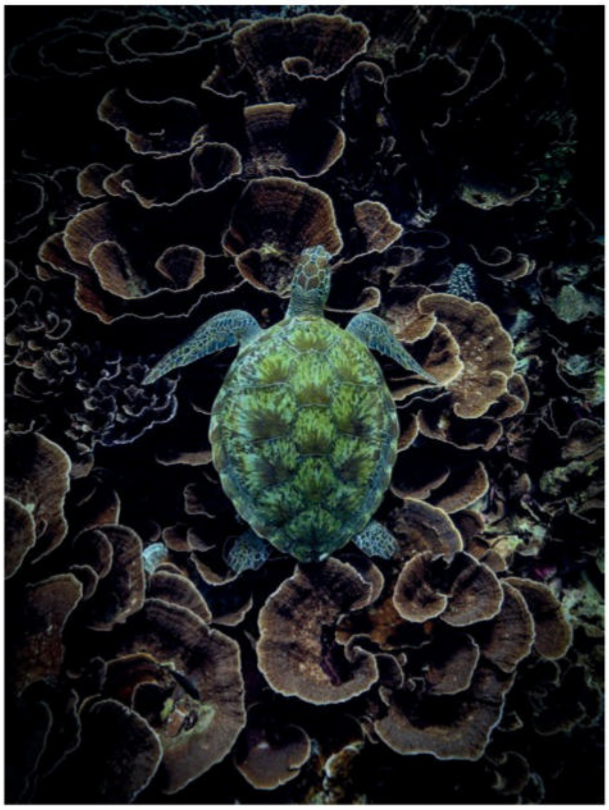
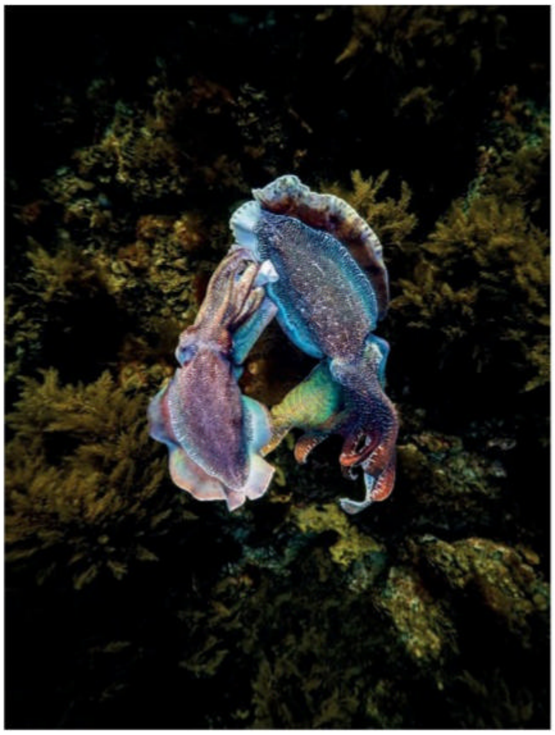
11 Laetitia Touyeras *Keirin*
12 Eunie Kim *Micronesia Silent Resilience of Nature*
13 Jerusha McDowell *Into the Bush*
14 Rebecca Parker *Hunting with Garth Doolan on his Mothers Country Arrnyraybaykda*
15 Kristyn Taylor *A Holy Dip at the Kumbh Mela*
16 Ian Flanders *January 19*
17 Kevin Norris *People of The Kingdom in the Sky*
18 Rob Raaymakers *Hard at Work*
19 John Dalton *80 Minutes*
20 Ronald Fritz *Air Show Formation*





WINNER

ROSIE RICHARDS

OCEAN GEMS

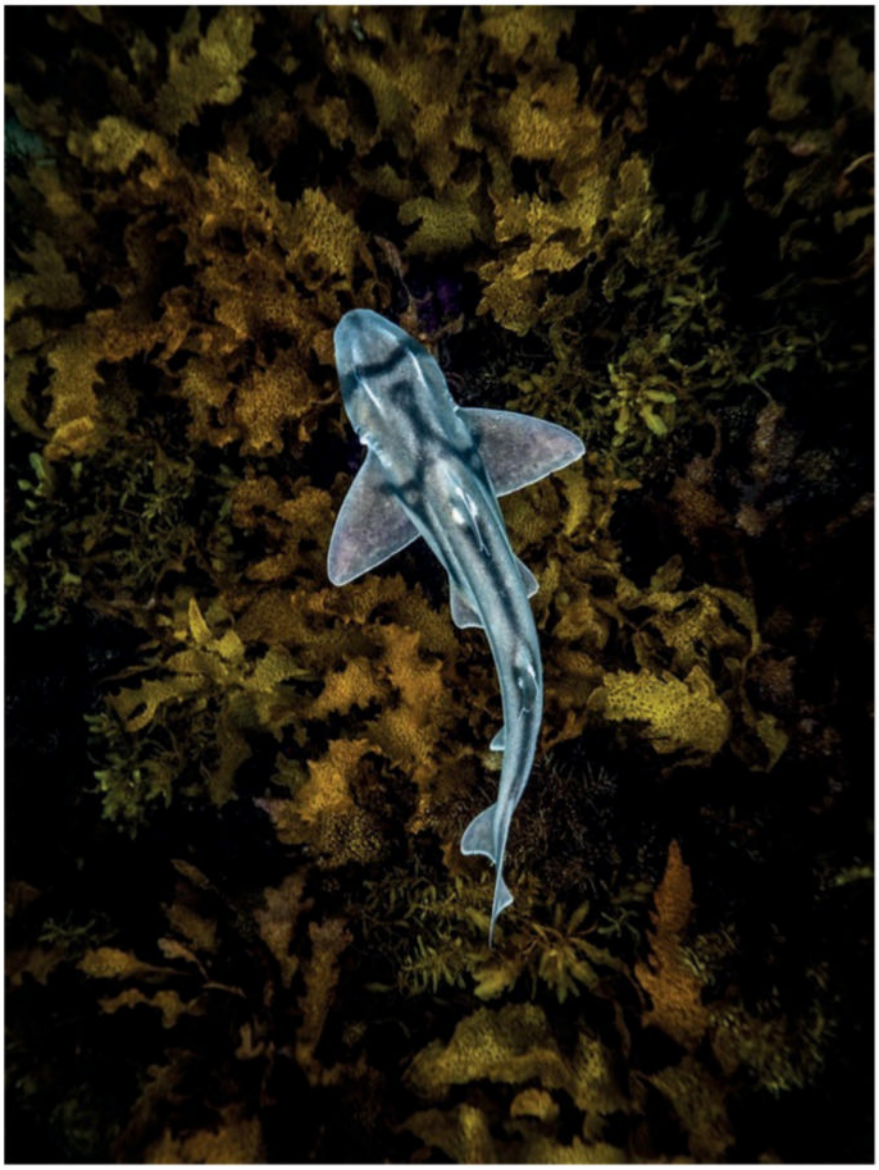
As a freedive photographer, Rosie's work is rooted in a deep respect for the ocean and a passion for sharing its quiet, often overlooked beauty – as well as the silence she experiences when taking photos on a single breath. She aims to capture marine animals in their natural environments without disturbing or manipulating their behaviour. Her approach is to be as slow, patient, and unobtrusive as possible.

The *Ocean Gems* series features a Port Jackson shark, two giant cuttlefish, and a green sea turtle – each photographed from directly above while freediving. I used natural light to preserve the raw, immersive feel of the ocean, with darker backgrounds that remain visible but don't detract from the focus on marine life.

What I love about this perspective is how it captures both intimacy and distance — we observe the animals and their behaviour closely, yet also see their place within a broader, fragile ecosystem.

Instagram: @rosie.freediver

PRIZE: $1,000 cash, $500 credit at Emergent, $360 Retouch4Me Plugins.



RUNNER-UP

ENZO GIORDANI

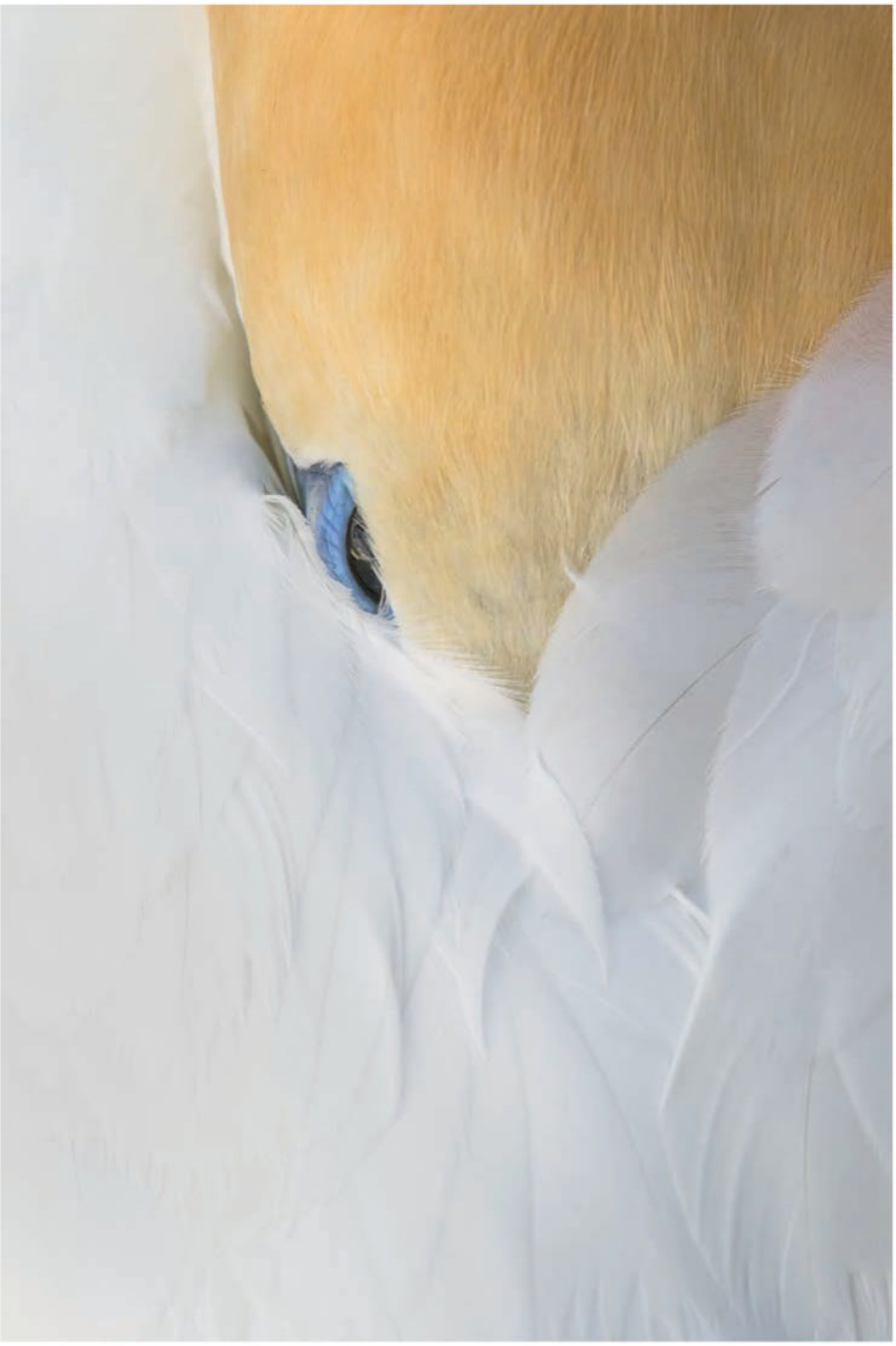
GANNETS OF MURIWAI

Enzo took up bird photography during the COVID-19 lockdowns and quickly fell in love with the calm, challenge, and beauty it offered. He likes to head out before sunrise on weekends and holidays, trying to make every outing count. Usually using his beloved 400mm f/2.8 lens, he favours minimalist, tightly framed shots that highlight the birds' personalities through light, shape, and shadow.

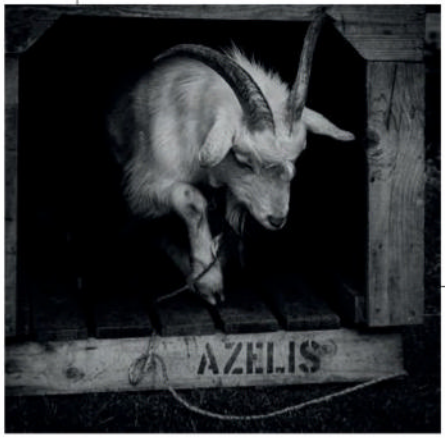
Living just 20 minutes from the Muriwai gannet colony, Enzo revisited it after Cyclone Gabrielle forced its closure. For this image, he used a 70–200mm with a 1.4x converter to capture a rare top-down view. The gannet's calm gaze and the soft ring around its eye brought the photo to life – intimate, curious, and full of character.

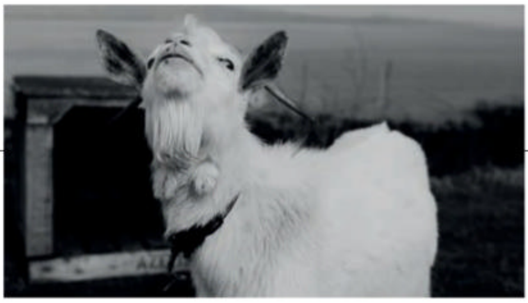
Instagram: @532images
Web: www.birds.photo

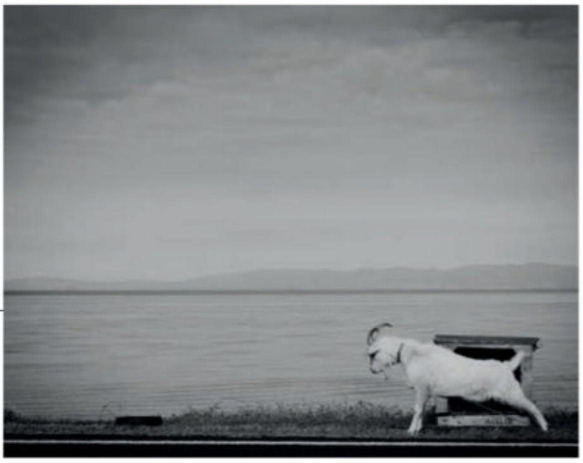
PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.



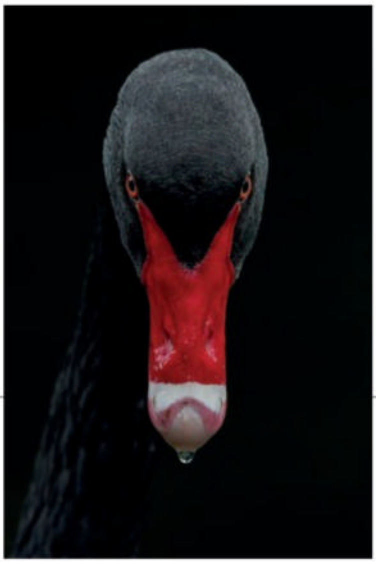
3 SPENCER LAVILL *SAANEN*

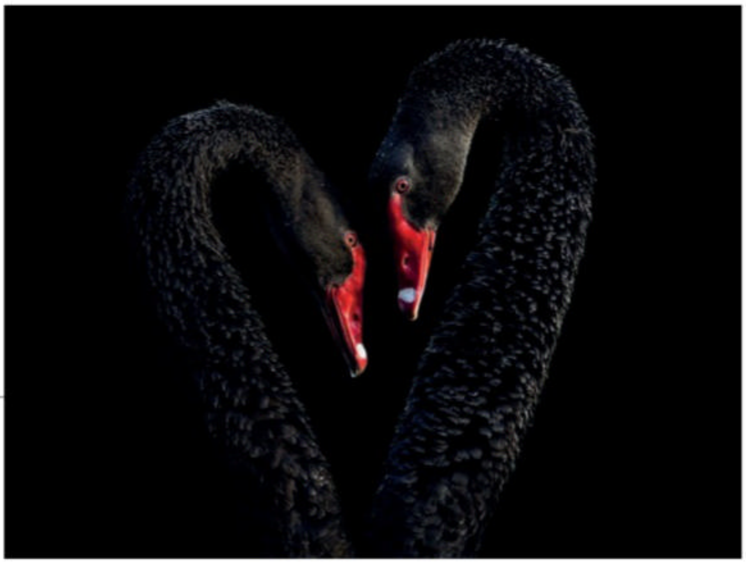


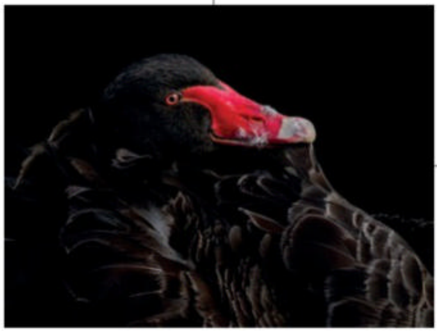




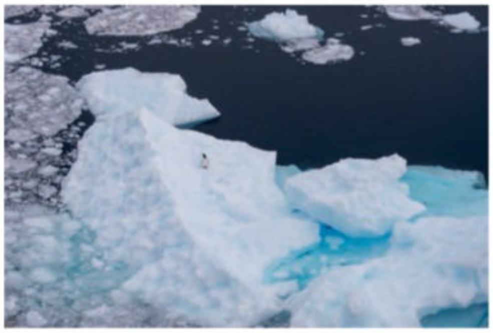
4 ENZO GIORDANI *BLACK SWANS*

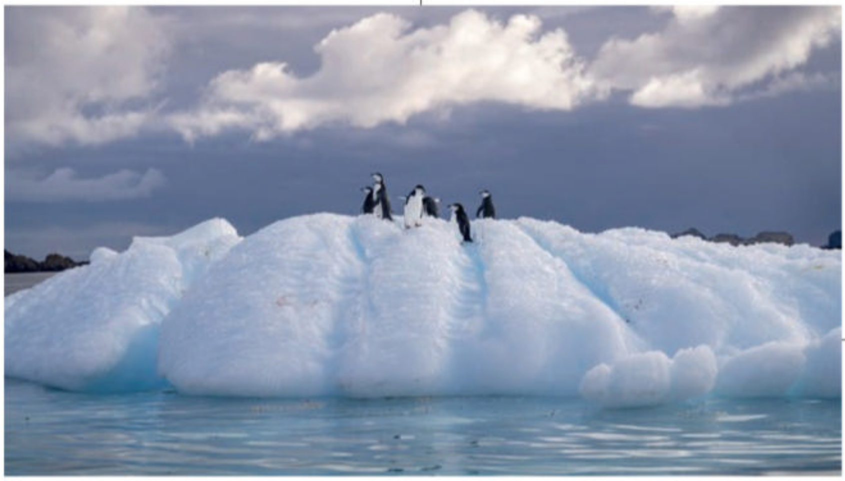


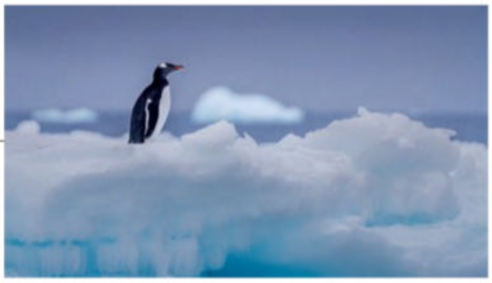




5 ANNETTE KELLY *PENGINS ON ICEBERGS*







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After
Before

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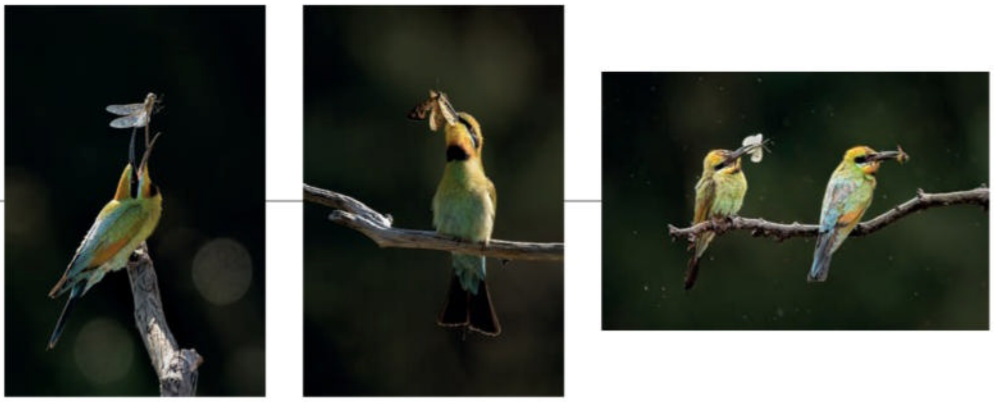
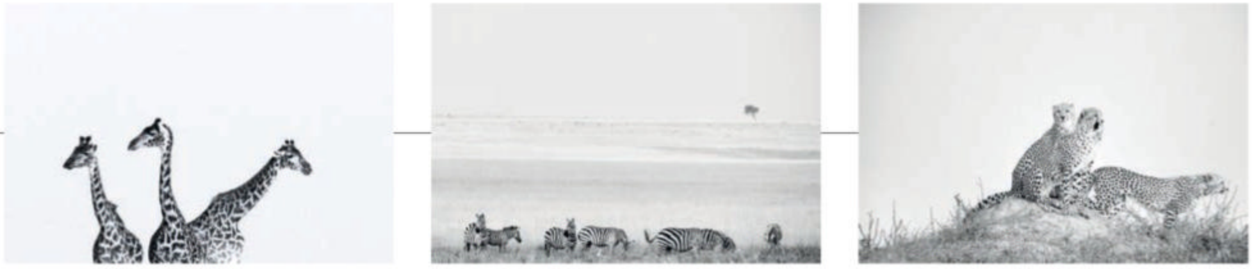
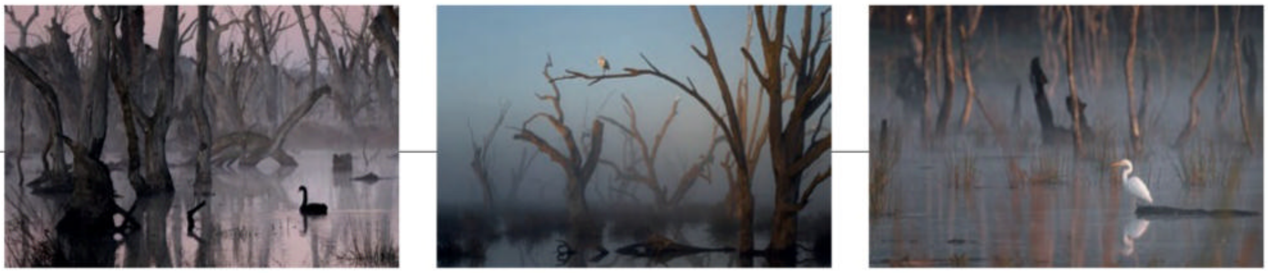
6 CHENG KANG *RAINBOW BEE EATERS FEAST*



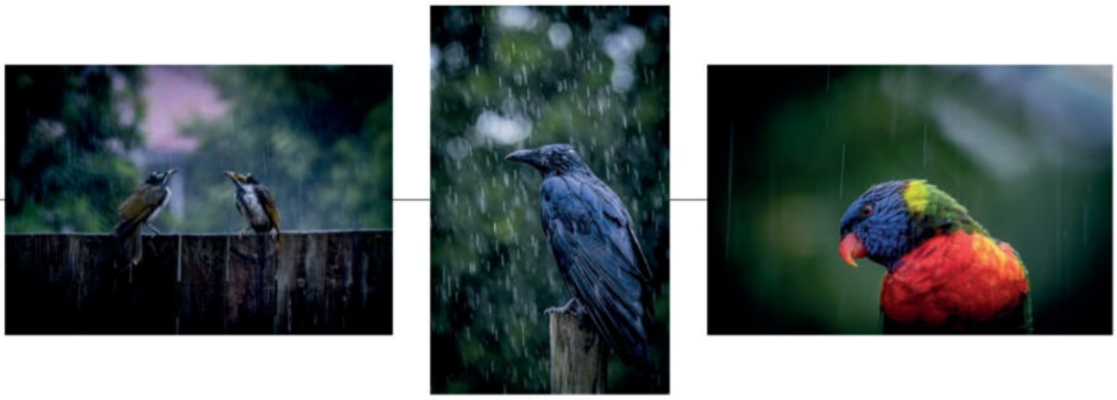
7 YIEW LEE SIEW
WILDLIFE IN BLACK AND WHITE



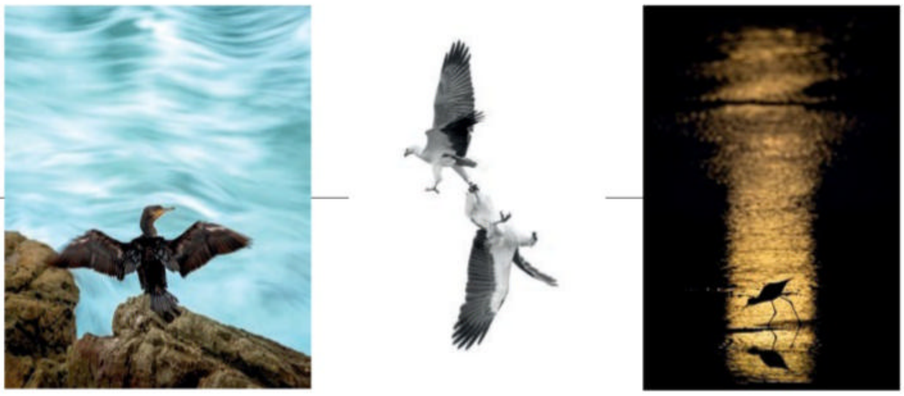
8 CHENG KANG
ANCIENT ASPECT

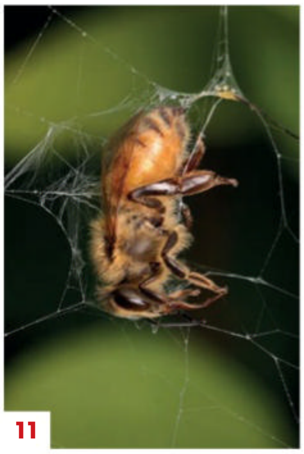


9 IAIN CAMERON
WET WEATHER FEATHERS



10 BEN HARVEY *A DAY BY THE SEA*

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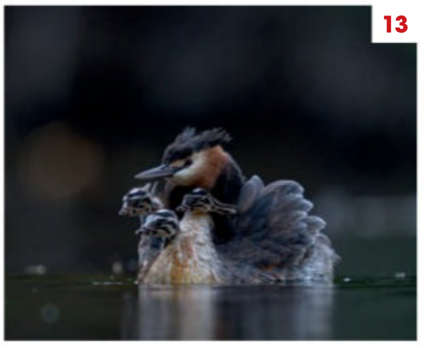
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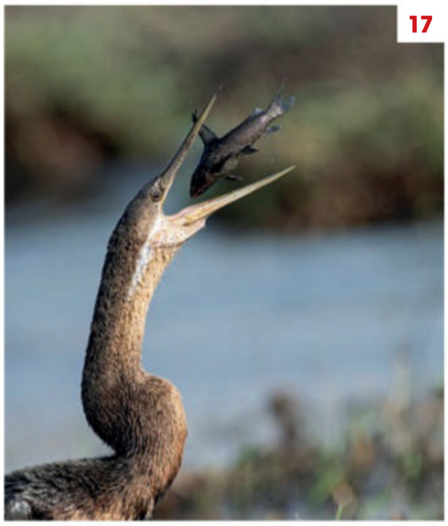
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11 Debbie Hartley
Bee Capture
12 Aidan Tinney
Leopard and Warthogs
13 Chinh Nguyen
The Great Crested Grebe Chicks
14 Gergo Rugli
First Breath
15 Ben Burton
The Mother and Calf
16 Donald Chin
Great Crested Grebe Parenting
17 John Olewicz
Darters Breakfast
18 Gergo Rugli
Split Worlds
19 Rowan Dear
Sea Puppies
20 Jackie Wilson *Frogs*

19

20

WINNER

ALAN COLIGADO

SETTLEMENT

For Alan, photography is about capturing a unique moment or a subject that resonates not only visually but emotionally. He relies more on instinct than technique, responding intuitively to what he sees. His evolving body of work is eclectic – exploring various genres without adhering to a single style.

While travelling in Turkey in November 2022, Alan was struck by the places people chose to live. This series aims to evoke a sense of awe at human resilience – our ability to settle in and adapt to seemingly uninhabitable landscapes. At the same time, it invites reflection on our collective impact on the natural world.

Instagram: @al.ansangan

PRIZE: $1,000 cash, AUSU ProArt Display PA329CRV monitor valued at $1,099, $360 credit with Retouch4me.

RUNNER-UP

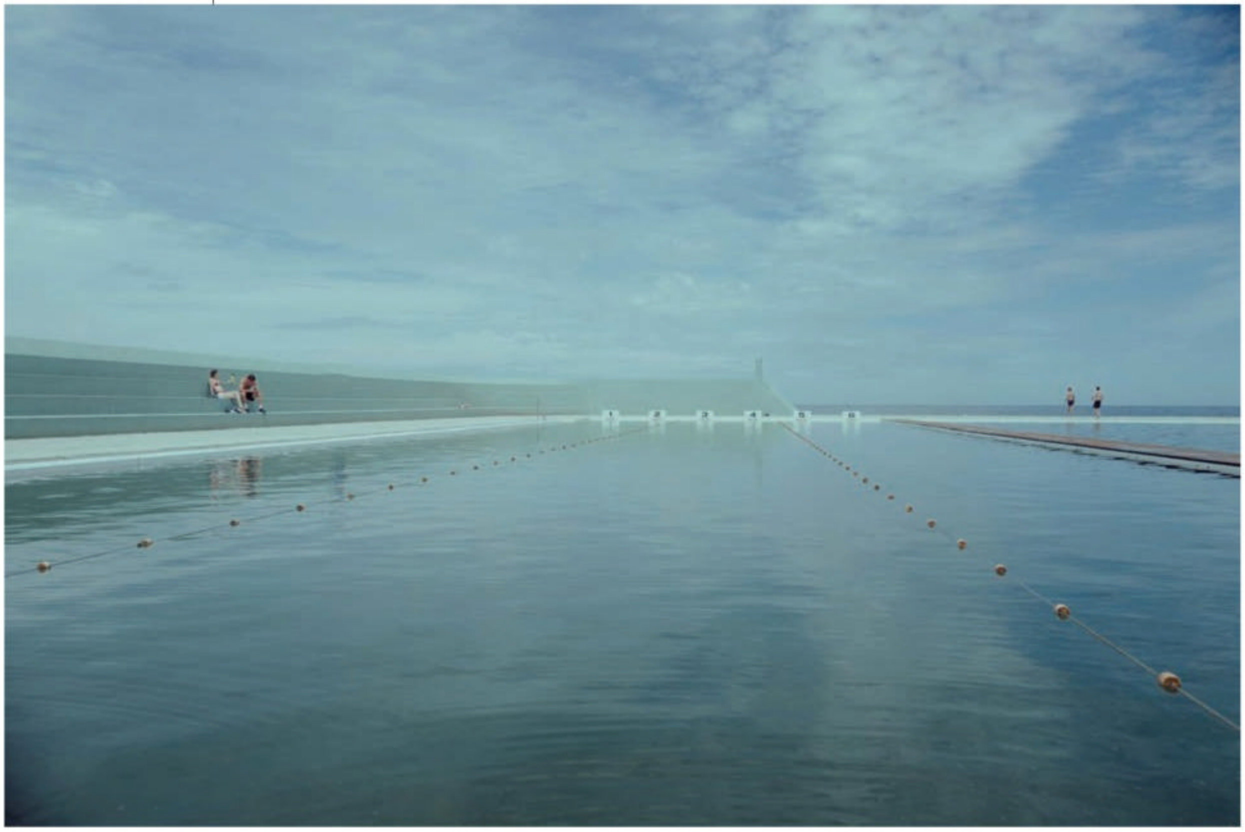
PAUL WALKER

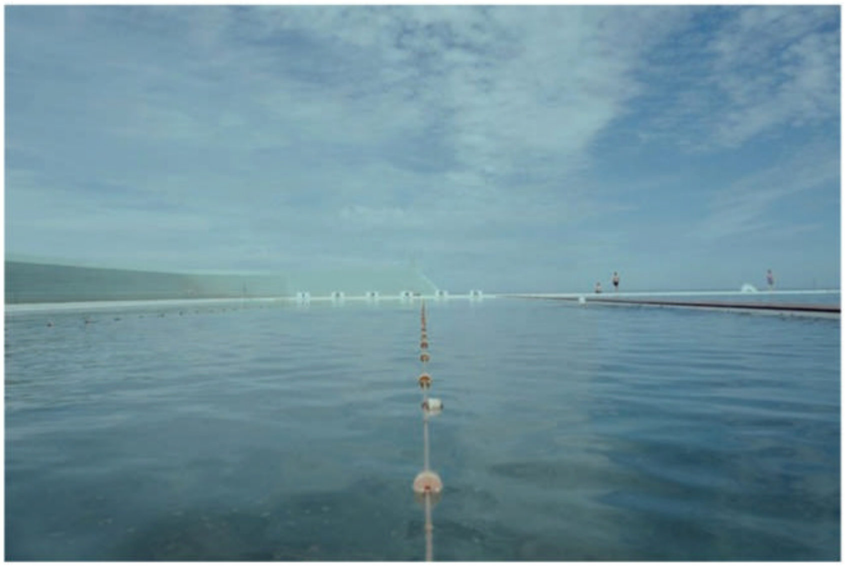
NEWCASTLE BATHS IN WINTER

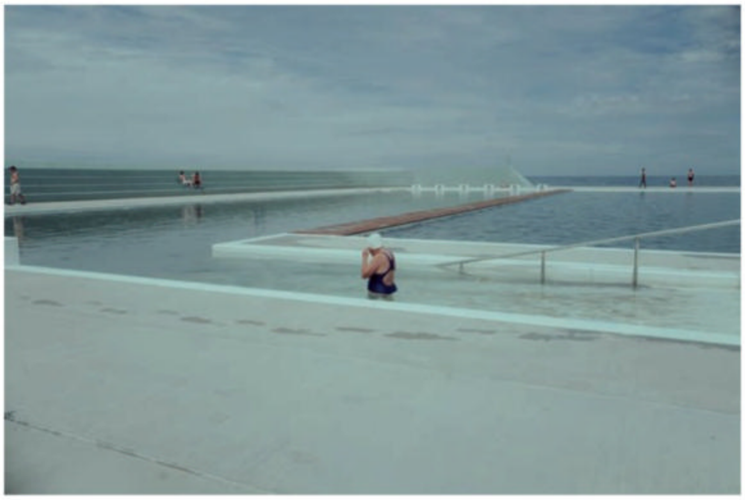
Paul has been a hobbyist photographer since leaving school and has called Newcastle home since 1992. As a surgeon, his career offered little space for creativity, so upon retiring in late 2023, he embraced photography more fully. With weekdays now free, he enjoyed capturing images without the distractions of weekend crowds, and editing became as engaging as taking the shots.

Inspired by photo books that featured 'named series', Paul began his Newcastle Retrospective, focusing on the city's heritage architecture. He avoided modern buildings, choosing instead icons like the Newcastle Ocean Baths, which opened in 1922. To evoke a mid-20th-century feel, he used post-processing to subtly mute tones and contrast, enhancing the image's nostalgic mood.

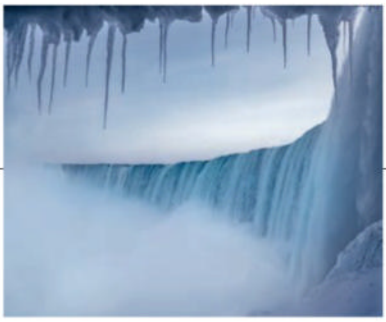
PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.





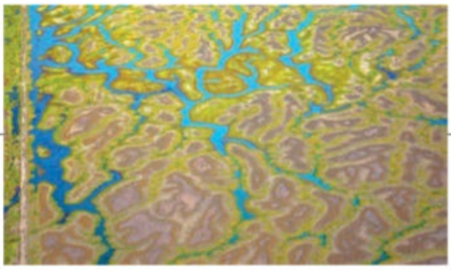
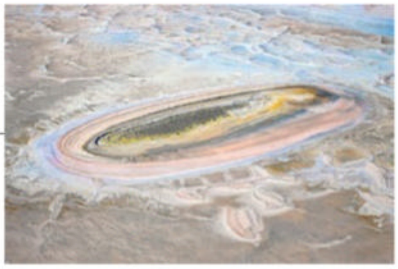


3 ALEXANDRA VASSILIADES *FROZEN IN MOTION*



4 LOLA HUBNER *THE RED WORLD*

5 ALISON WARD *CREATIONS LOOKING DOWN*

6 KERRYN BUCKLEY
COLOURS OF DEATH VALLEY NATIONAL PARK

7 DAVID WILLIAMS
FAROE ISLANDS

8 LAINEY FOSTER
TO THE MOON AND BACK

9 MICHELLE VOLLEMAERE
MORIA GATE ARCH

10 STUART TEMPLETON
SALT LAKE

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11 Paul Anderson
Bungle Bungle Range in Purnululu National Park
12 Vicki Resch
Frozen Stillness Jasper Alberta Canada
13 Norman Arnel *Zamora*
Tuscany in One Day
14 Lynn Stephens
Tait Majestic Mountains
15 Malcolm Esling
Bugs View Landscape
16 Rowan Marsh-Croft
Jordan Dreams
17 Andrew Stewart
Tekapo After Snow
18 Kim Talento
Power Source
19 Anne Bonser
Tasman Delta Aerials
20 Jackie Wilson
The Highlands

WINNER

BYRON TAN

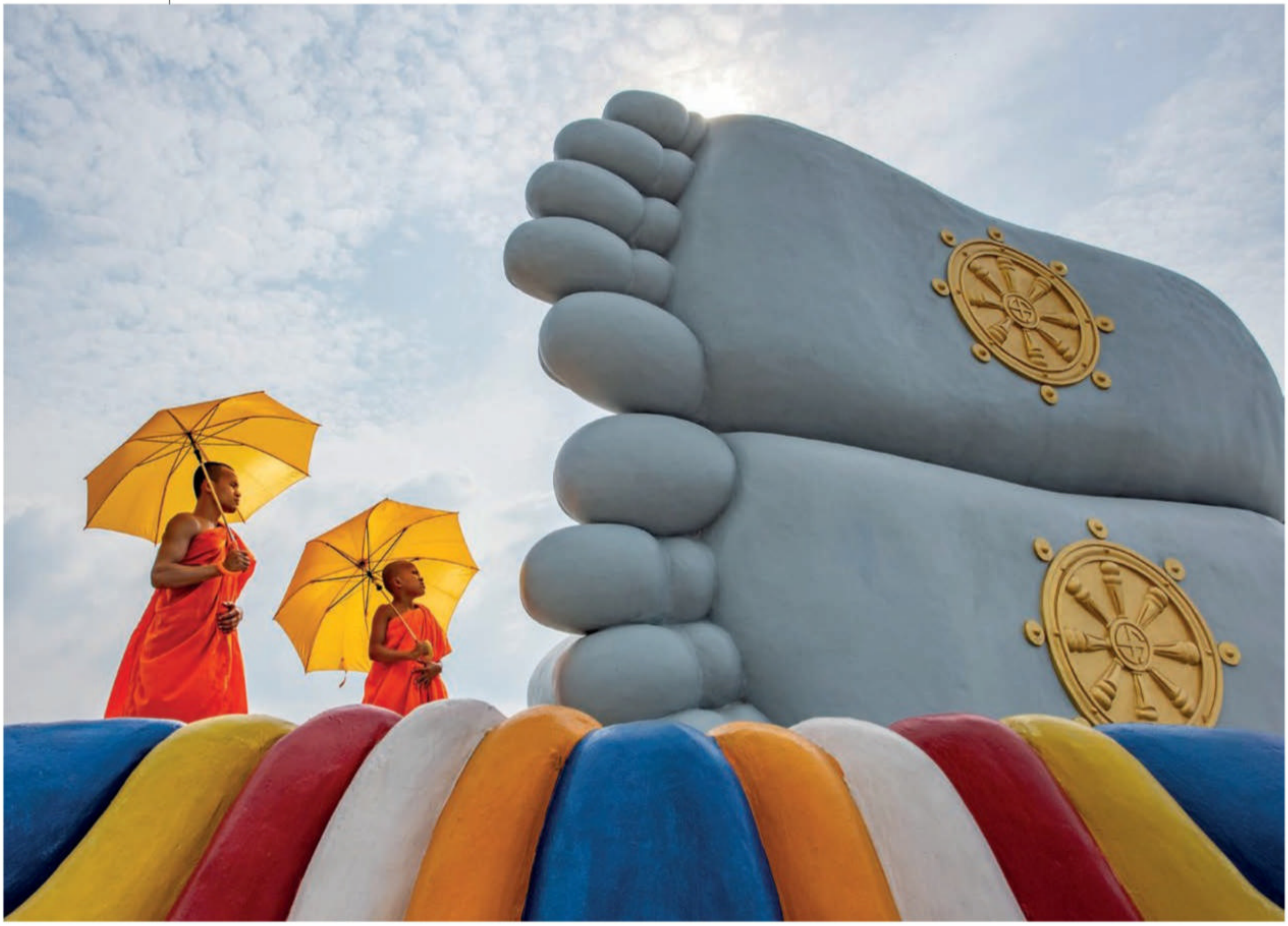
GOLDEN SOLES, DEVOTED SOULS

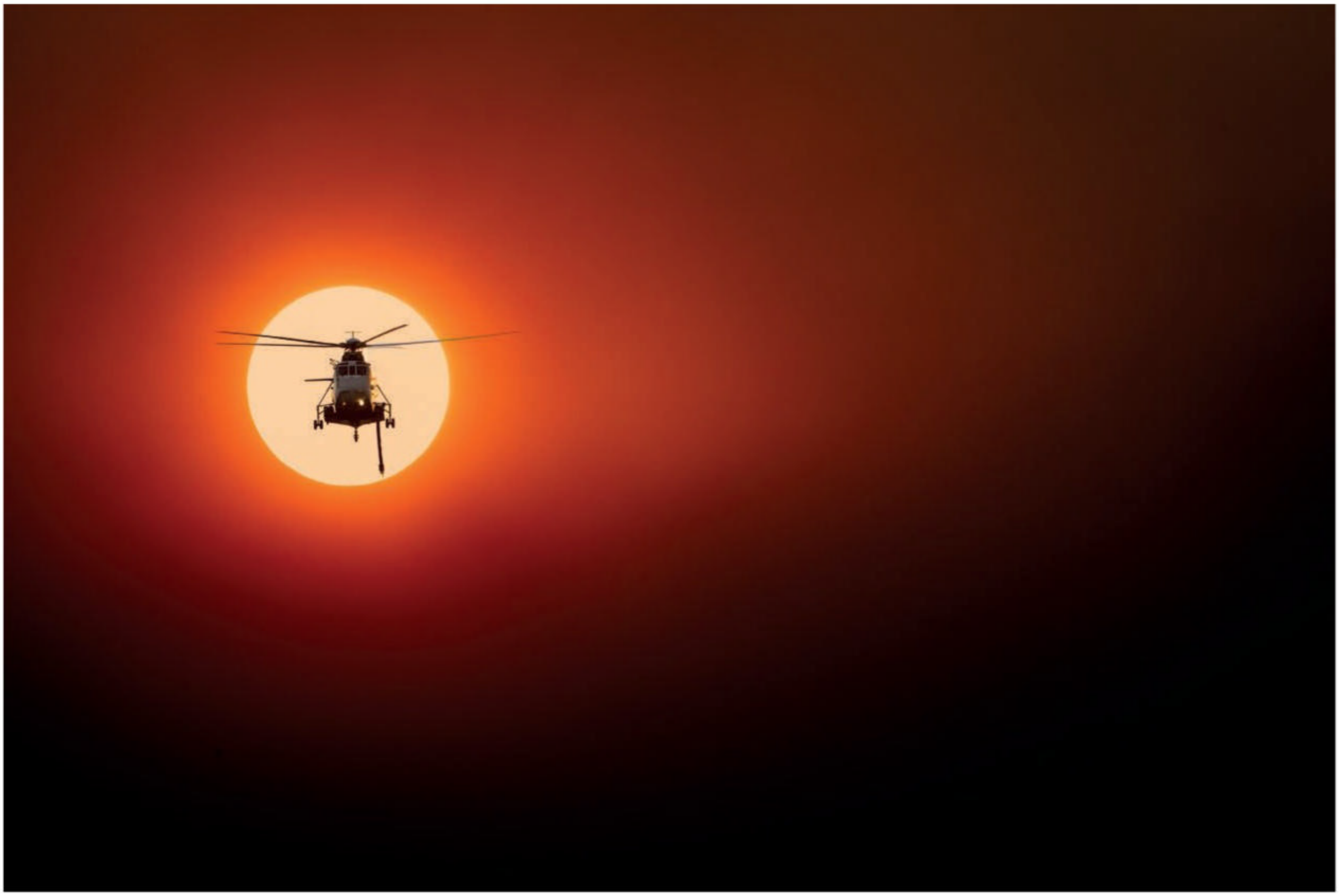
Byron's journey into photography began unexpectedly – as a model and assistant for his wife. Watching her creative process sparked his own interest, and by 2021 he stepped behind the lens himself. His photography now spans travel, landscape, and street genres, each offering a different way to tell visual stories.

Travel draws him into new cultures, landscapes reveal nature's shifting moods, and street scenes capture the pulse of daily life.

Golden Soles, Devoted Souls was taken at the Soc Trang Khmer pagoda in Vietnam. Byron used a low angle and natural light to highlight the scale and beauty of the scene, where two monks in saffron robes stood in striking harmony with the golden architecture around them.

PRIZE: $1,000 cash, professional photo consultation with Sally Brownbill valued at $440, $360 credit with Retouch4me, 12-month subscription to Capture & Australian Photography magazines.





RUNNER-UP

WILL HUDSON

APOCALYPSE NOW

In early 2022, Will joined workmates at a local viewpoint to try capturing his first image of Aurora Australis using a dusty 12-year-old DSLR. With only social media rumours and a quick Google search for settings, he was thrilled to see the aurora appear on his screen. That moment sparked a passion that's since led to new friendships, travel, and a deeper appreciation for nature's detail.

Now based in Victoria's Grampians, Will focuses on astrophotography but also enjoys macro, wildlife, and underwater work.

This image, taken during the 2024 bushfires – and a day into the evacuation of his Halls Gap home – captures a firefighting helicopter crossing the sun filtered by smoke into a glowing orb-like sun. A rare, unrepeatable shot born from chance, timing, and Will's instinct to capture beauty in crisis.

Instagram: @willmhudson

PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.

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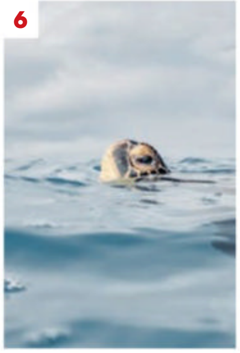

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3 Lianne Manley *Heading Off*
4 Jeffrey Smith *Over the Top*
5 Patrick Uramowski *Ray Fever*
6 Crystal May *Coming Up For Air*
7 Stuart Neil *Time*
8 Jypsie Cronan *Motherhood Against the Elements*
9 Richard Goodwin *'Here' the Dog – and Him*
10 Mckenzie Spalding *Constellations of the Sea*
11 Lorenzo Passalacqua *Avalanche*
12 Gergo Rugli *Devine Providence*
13 Luke David *Fish Bar Uonami*
14 Stuart Neil *Adore Handel*
15 Cliff Shipton *Not My First Rodeo*
16 Chad Lippert *Fight or Flight*
17 Kay Cypher *Wind Snow and Ice*
18 Paul Anderson *Joe Guiseppe*
19 Marianthi Karadoukas *Multicultural*
20 Crystal May *Unhurried*

WINNER

MARY JO GOMEZ-JACKSON

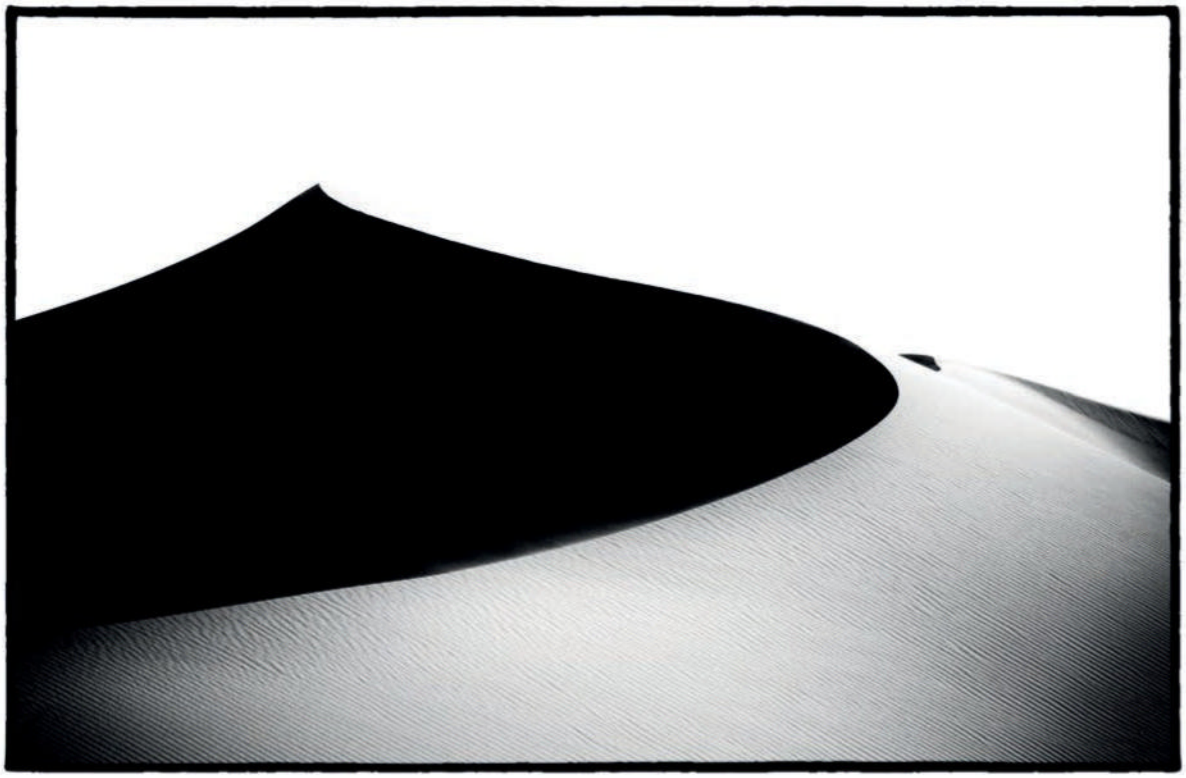
PETAL CURVES

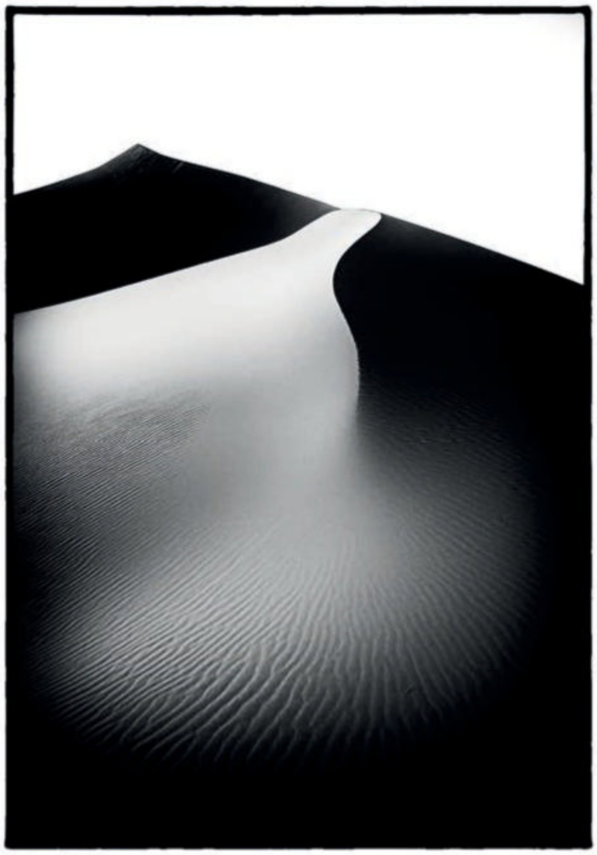
Mary Jo is a self-taught photographer and artist based in Perth, with a deep love for floral photography. She creates expressive images that reveal the uniqueness, mood, and hidden beauty of each flower, often pushing beyond traditional botanical work into creative expression. Inspired by her late mother's passion for nature, Mary Jo aims to convey emotion and intimacy through her work.

Her *Petal Curves* series explores the quiet drama of nature's forms. Each bloom is treated as a storyteller, set against a black background that heightens its presence. Carefully crafted with light, shadow, and detail, the images invite viewers to slow down and reconnect with the still, sculptural beauty of the natural world.

Instagram: @maryj.gomezjackson

PRIZE: $1,000 cash, $500 credit at Emergent, $360 credit at Retouch4me.





RUNNER-UP

GERI MILNE

SAHARA DESERT 1,2,3

Geri is an amateur photographer with a strong visual sensibility, developed through workshops, camera club involvement, YouTube tutorials, and plenty of self-critique. She has entered many competitions with some success, which has encouraged her creative journey.

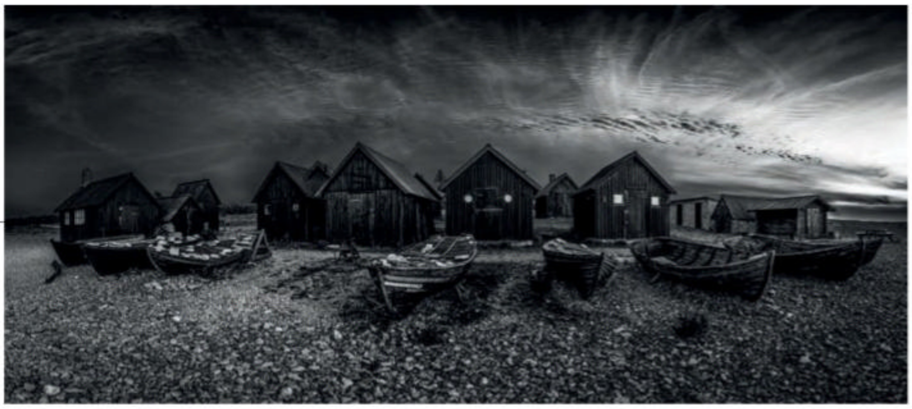
Her process is equal parts capture and post-production, using Lightroom and Photoshop to craft images that reflect her aesthetic vision. She enjoys all photographic subjects and aims to produce artistic, visually engaging work.

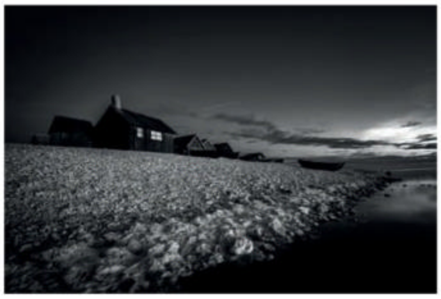
These images were taken while climbing the towering sand dunes of the Moroccan Sahara. Cropped for optimal composition and rendered in high-contrast black and white – they highlight the striking play of light, shadow, and form across the desert landscape.

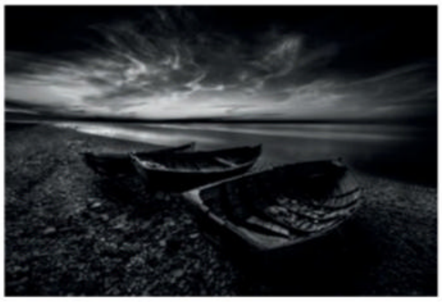
Instagram: @geri_milne_photography

PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.

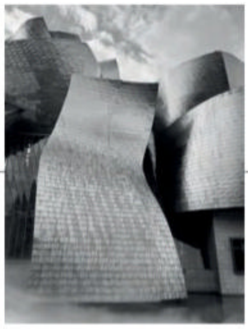
3 PAUL BRIGGS
MIDNIGHT ON THE BALTIC

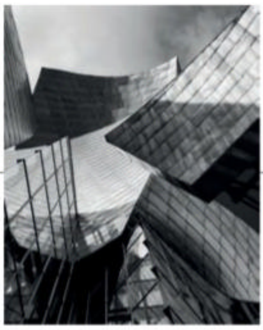


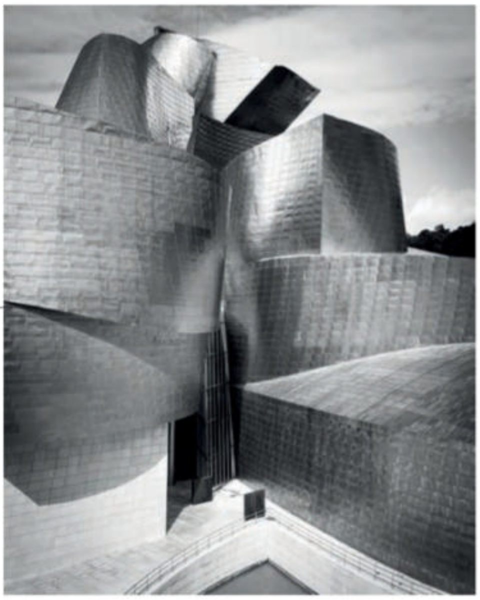


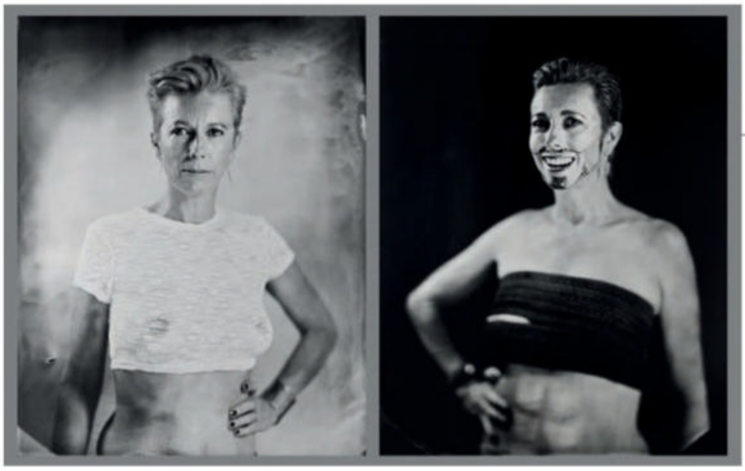


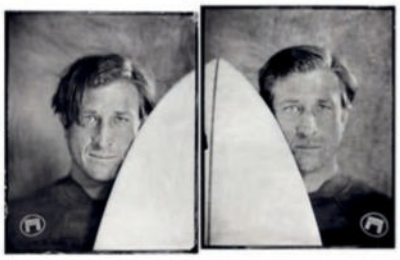
4 CLAIRE DORAN *GUGGENHEIM TRIO*

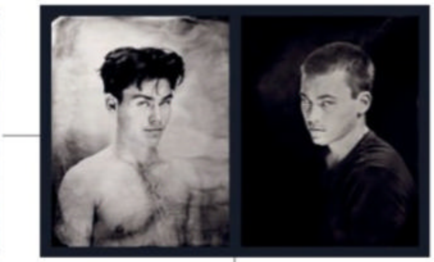






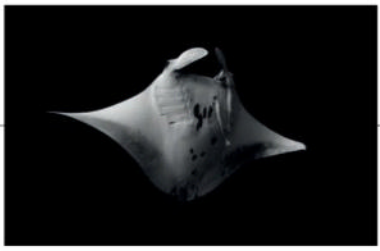




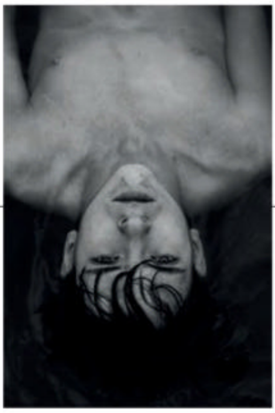


5 RAOUL SLATER *WET PLATE DIPTYCHS*

6 CAITLIN WINSKILL *CHIAROSCURO*

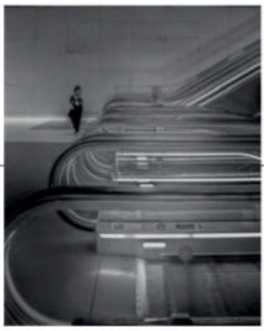


7 JESS TORMEY *CAPSTONE*

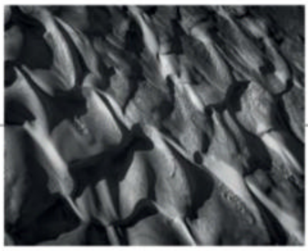


8 TERRY ROBINSON *LEGS*

9 SOPHIE KOGOS *TRAVERSE*



10 DAVID DAHLENBURG *ANIMALS OF THE DUNES*



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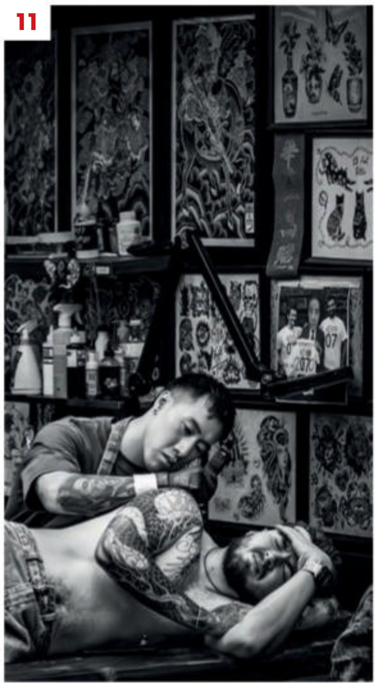

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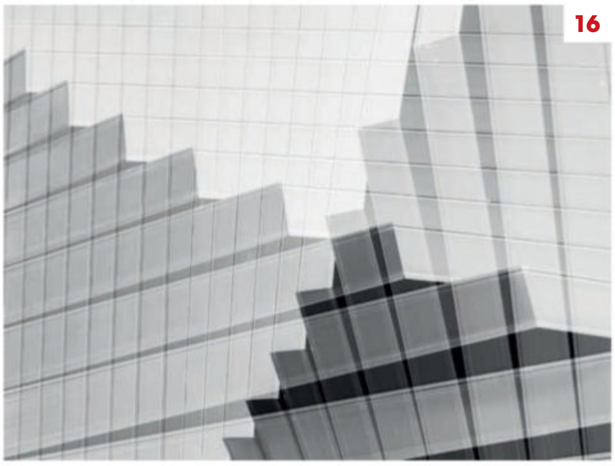

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11 Shane Wallwork *Work Life*
12 Jared Underwood *Country Town Living*
13 Andrew Stewart *In their Element*
14 Finn Mullen *Salt*
15 Nik Long *Street Silhouettes*
16 Kathy *Wallace*
Waterfront Pavilion Patterns
17 Yi Cao *Honeyeater Feeding*
18 Tarn Hook *Lost In The City*
19 Oscar Hetherington *Rural NZ Scenes*
20 Clement Chua *Melbourne Daily*

What is The Brownbill Effect?

Casting your net wider and gaining the confidence to be the best you can be.

Sally Brownbill has helped hundreds of creatives launch and develop their careers over the last 25 years. Originally a working photographer herself, her career trajectory took her into the Graphic Design, Advertising and Education spaces – giving her special insight into how both emerging and experienced photographers can progress their business and craft.

Many photographers simply need an ear and be able to talk to someone who knows the industry inside out. Sally can consult with you on all aspects of your career to help you find the right path.

From ensuring your folio is telling the most effective story and becoming as compelling as possible, to straight shooting guidance with your website – time spent with Sally will definitely improve the presentation of your work. In a two-hour consultation that is all about you, the benefits of Sally's energy and insights will increase your confidence and belief in your own ability and future. You will never look back.

If you're just starting out, building your network and getting your name out into the industry is your first priority. You will want to get your name on The Brownbill Effect's Assistant Register, which has help launch the professional career of many successful photographers across the country and beyond.

If you are a working photographer, you need to be in the Creative Directory. Here you'll feature in The Brownbill Effect's monthly newsletter and in social media campaigns – and have Sally talking you up every chance she gets. You will become part of her ever-growing network that has been building for well over two decades.

Sally has published two books – must reads for every emerging photographer. How to Develop Your Career as a Photographer is a solid mix of the inspirational and practical –offering advice you really can't do without. Leap Into Your Creative Life is written for anyone longing for a creative working life, people starting out and those who are contemplating a new direction.

Both books are available as either a printed copy or as a download from thebrownbilleffect.com/shop

Now you know about The Brownbill Effect – get in touch with Sally. She will always help you be the best you can be.

**Contact Sally Brownbill on
0403 302 831 or
sally@thebrownbilleffect.com**

the BROWNBILL Effect

WINNER

CHRISTINE BAIRSTOW

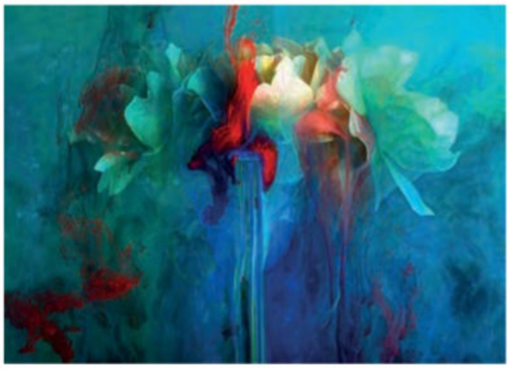
WATERY WONDER

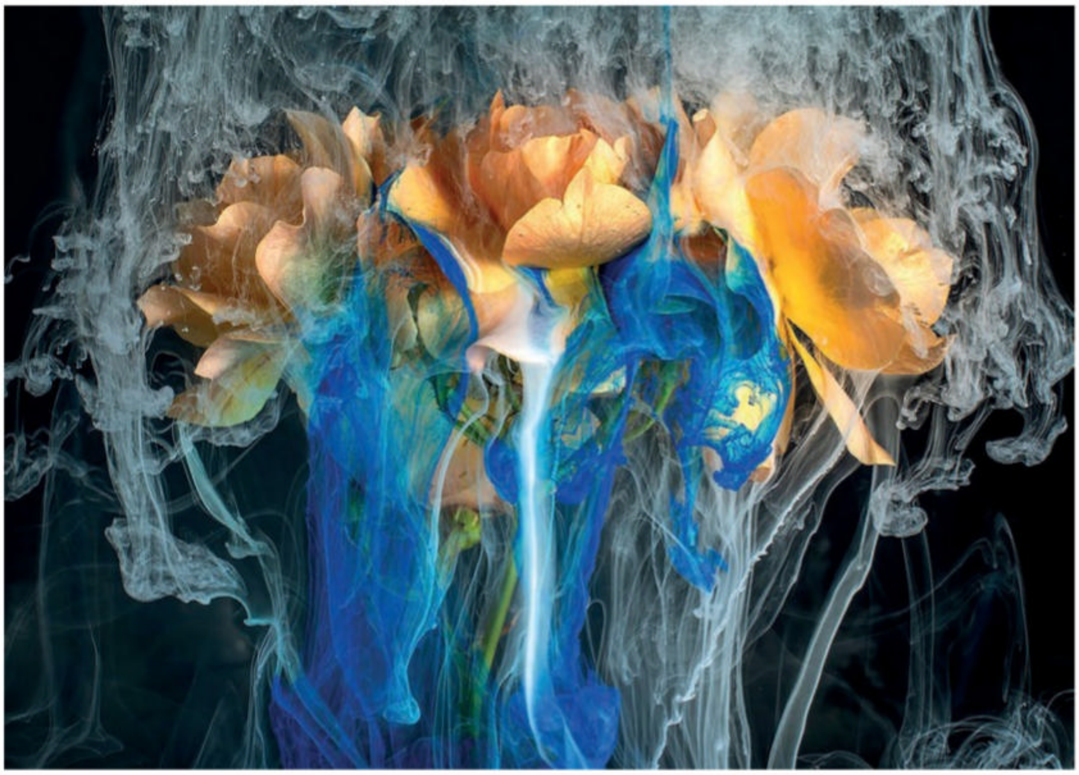
Christine's love of photography began in childhood, after seeing her father's Box Brownie. Years later, an 18-month online course deepened her passion, leading her to document rural life in WA, where she farmed and lived close to nature. She became the go-to photographer for community events, family shoots, and local promotions – all voluntary.

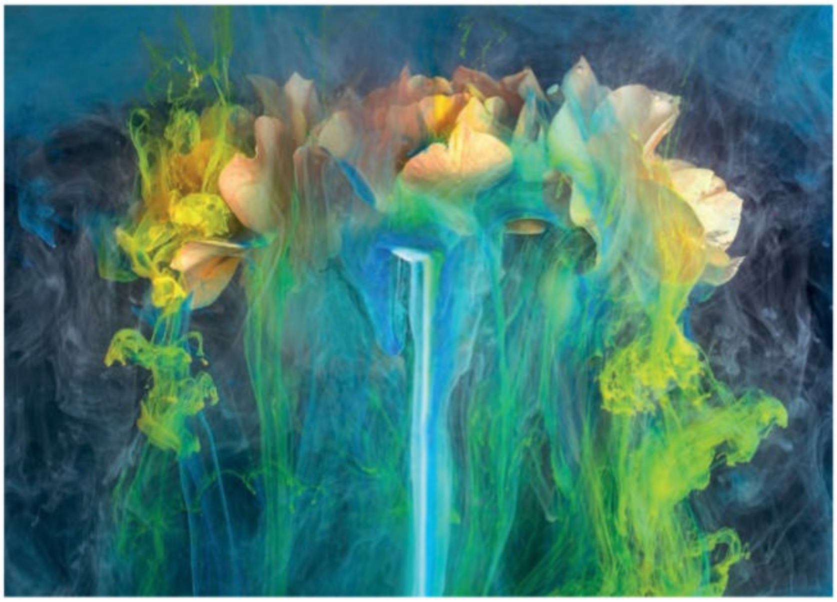
For *Watery Wonder*, Christine experimented with underwater flower photography using a glass tank, off-camera flash, and liquid mediums. It's trickier than it seems as you have to solve problems such as: reflections, distortion, edges of the tank, air bubbles, colour casts and holding the flowers in place. This first attempt sparked a desire to keep learning, with hopes to incorporate native wildflowers in future work.

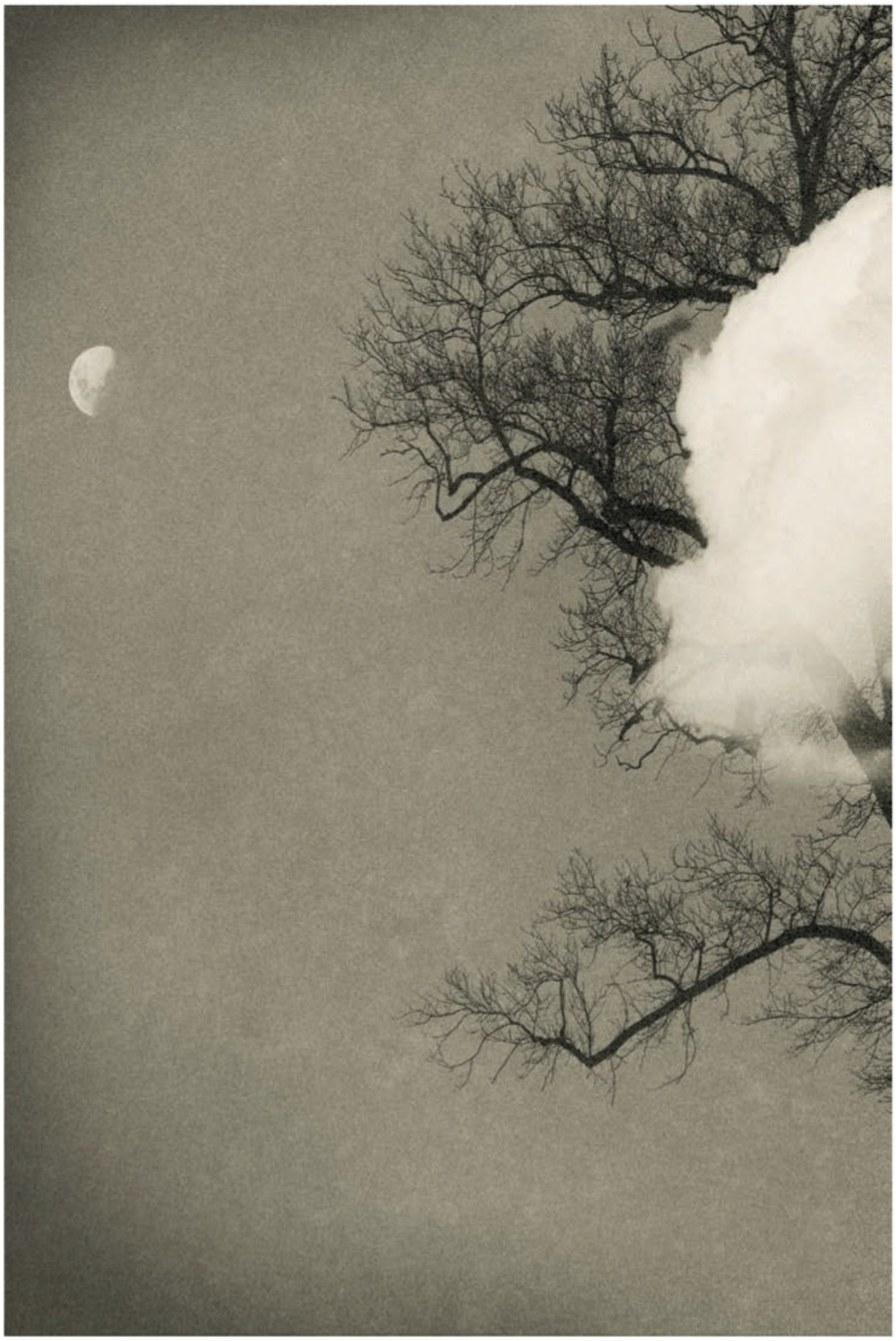
Instagram: @chris_teddyfoot
Web: www.christinebairstowphotography.com.au

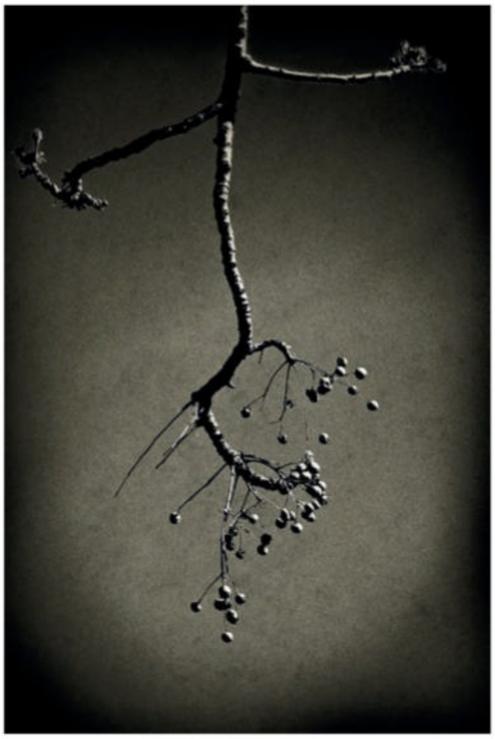
PRIZE: $1,000 cash, $500 credit at Emergent, $360 credit at Retouch4me.

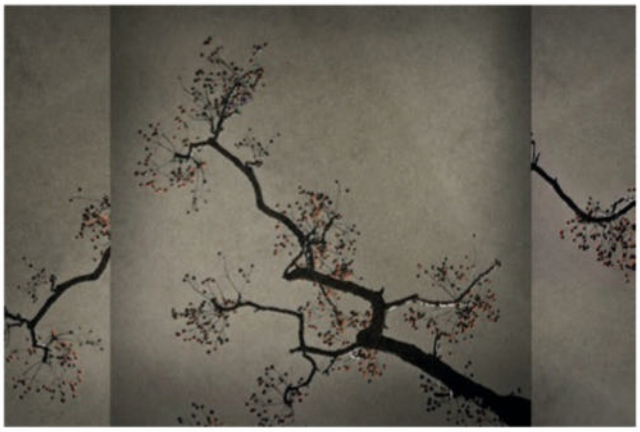












RUNNER-UP

ROB COWPE

BRANCH VERTICAL, CLOUD TREE MOON, BRANCH WITH SEEDS

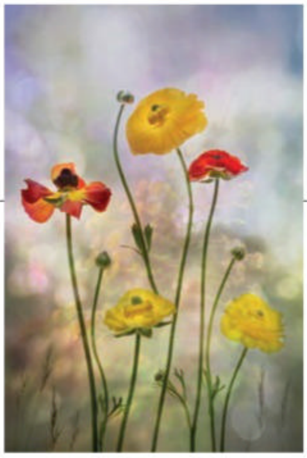
After retiring from a 40-year career as a graphic designer, Rob returned to his early passion for photography, seeking a more personal and interpretive approach. Rather than replicate a subject, he aims to express its essence – sometimes with technical precision, other times by instinct, even distressing images to evoke the right mood. He often photographs by feel, letting the image reveal itself in post.

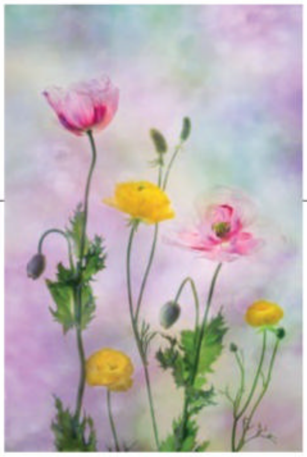
This series is a collection of standalone images, each shaped by informal creativity and chance. Rob prefers monochrome for its mysterious quality and enjoys presenting subjects out of context to create a surreal effect, inviting viewers to explore and build their own narrative.

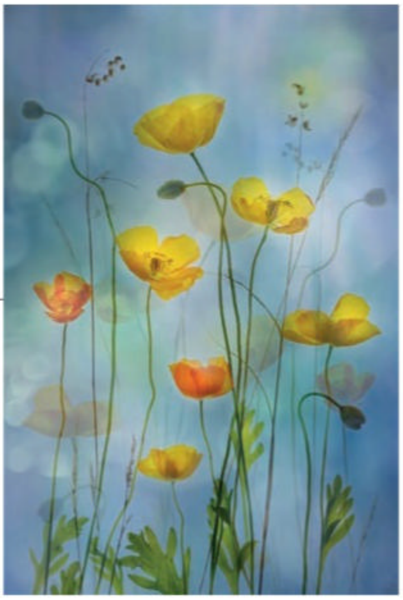
Instagram: @robcowpe.photo

PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.

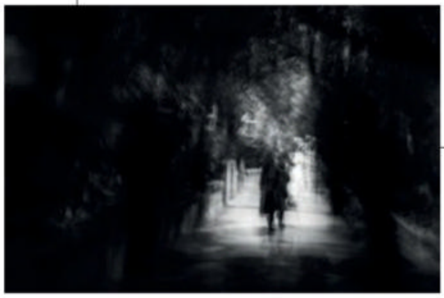
3 MARY JO GOMEZ-JACKSON *ENCHANTED GARDEN*

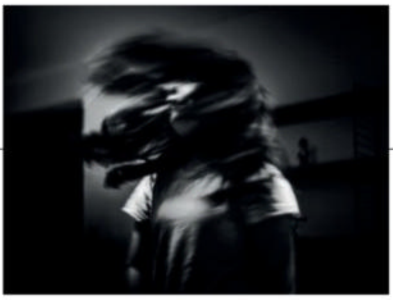


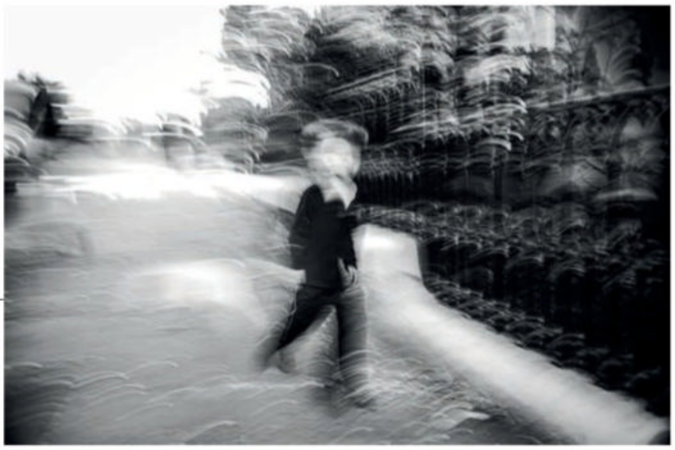




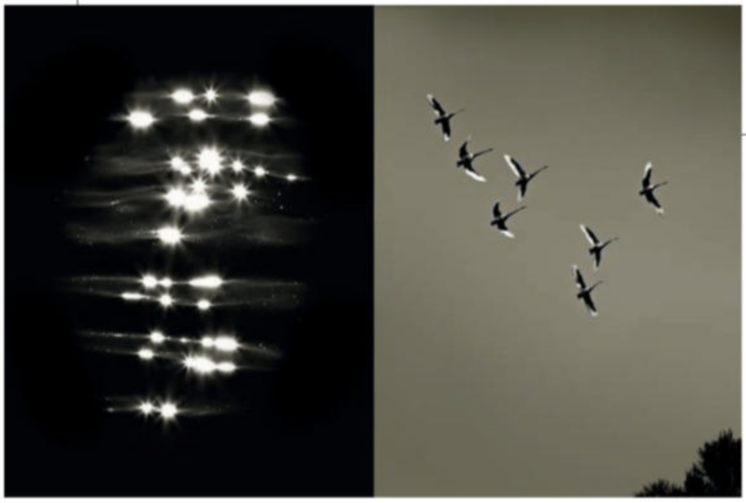
4 DAN RATNER *BROKEN LIGHT*

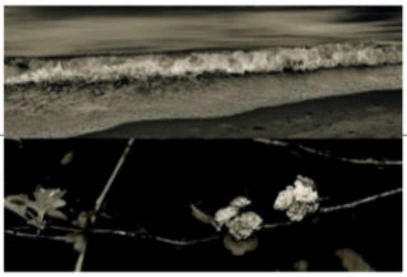


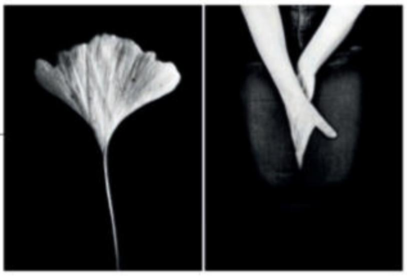




5 ROB COWPE *WATER AND GEESE, WAVE AND BRANCH, LEAF AND HANDS DIPTYCH*

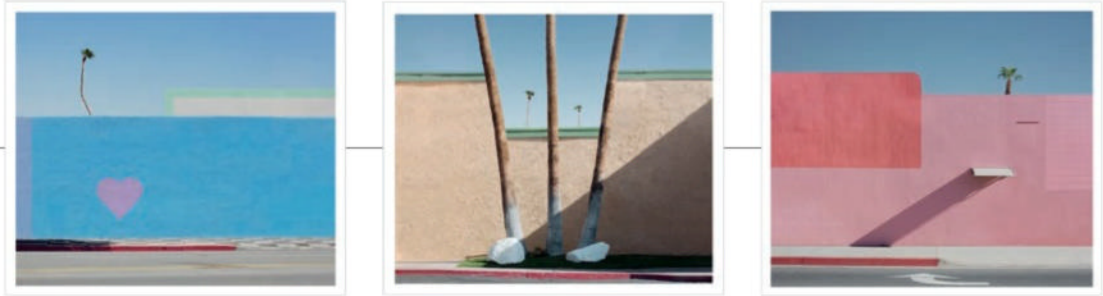




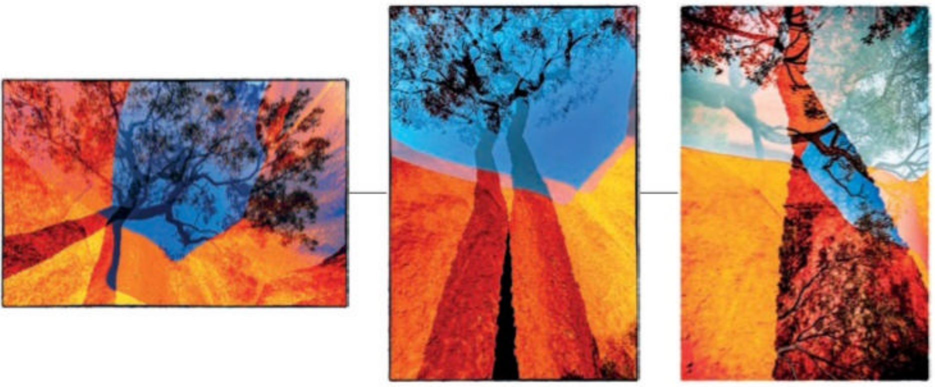


6 DULCIE MAY *BODYSCAPES*

7 DANIEL MEAD *SPECTRUM*



8 GERI MILNE *PRISMATIC 1, 2, 3*



9 MATTHEW SHERREN *BIRDS AREN'T REAL*

10 FIONA ANDERSON *BOTANICAL FINE ART*

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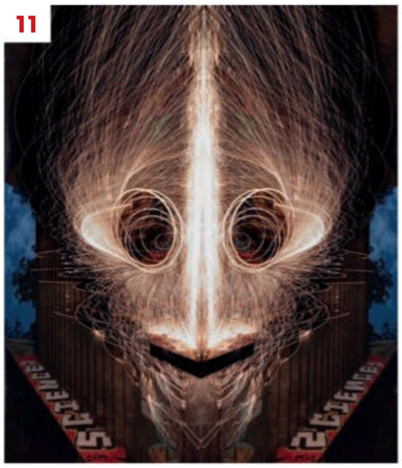

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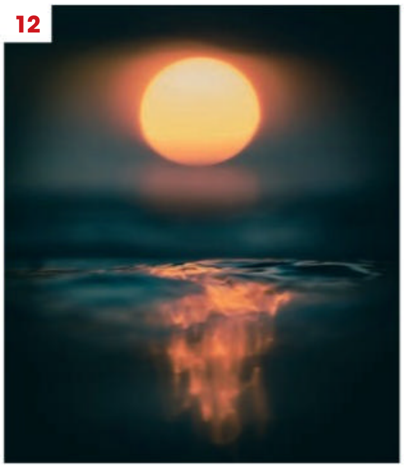

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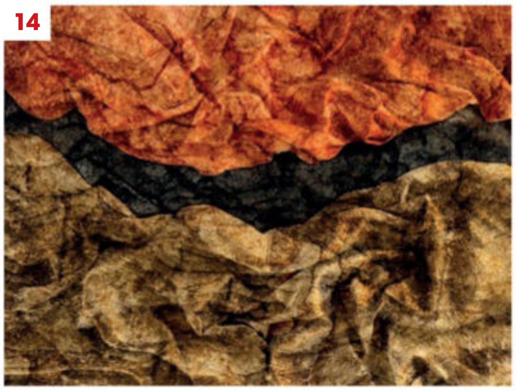

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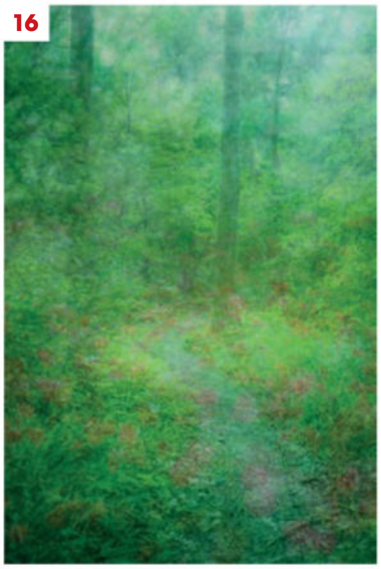

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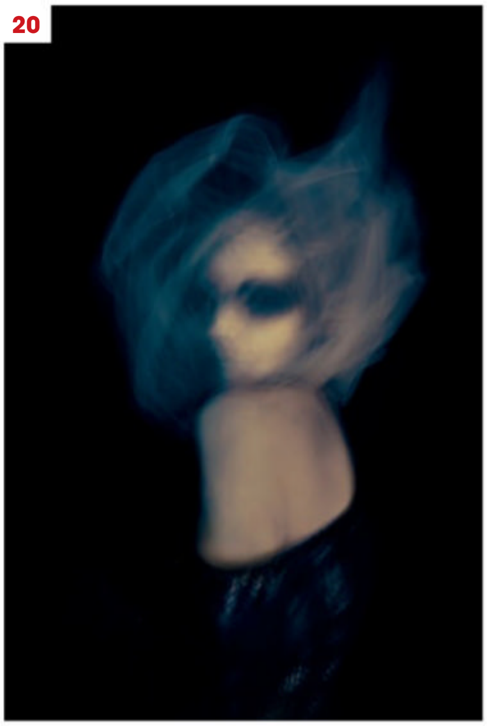

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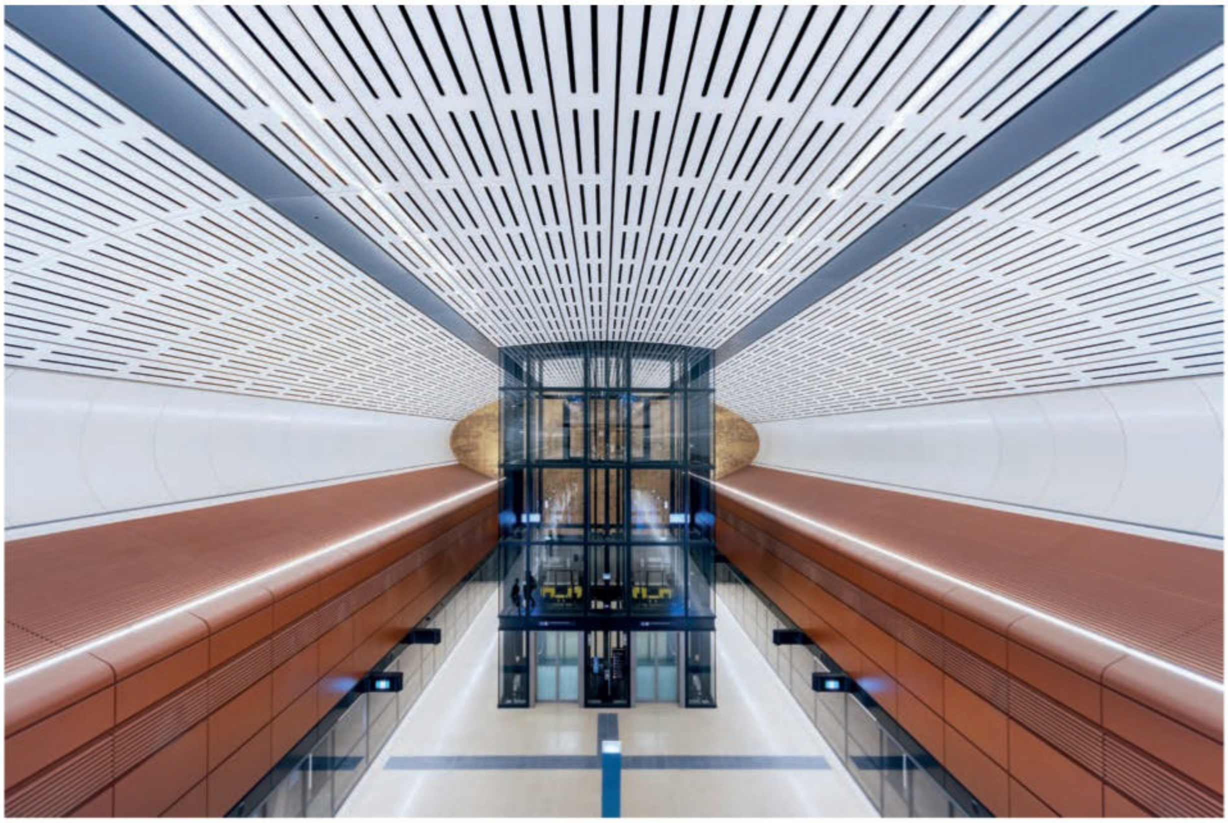
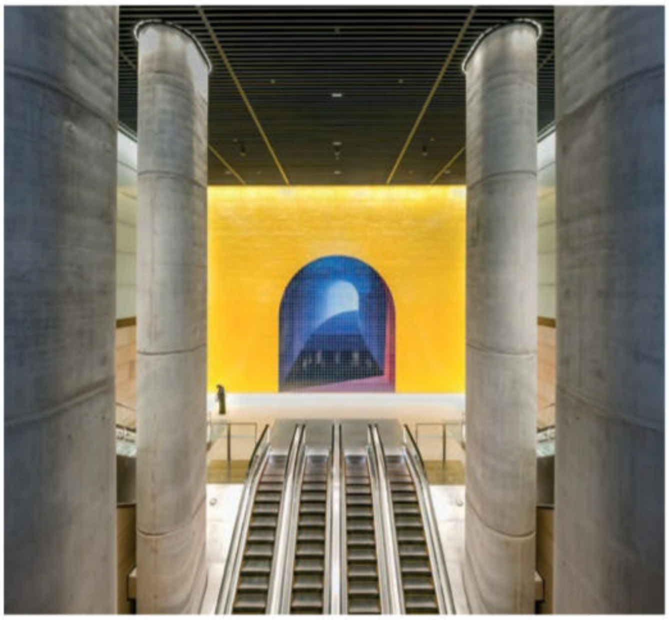
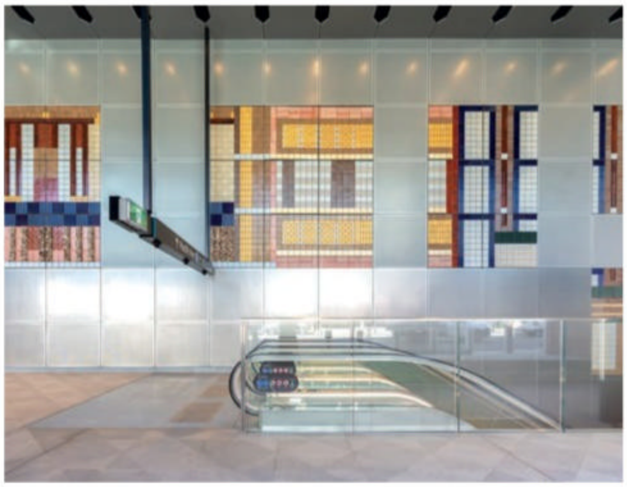
11 Ram prakasan *Way of the Zulu*
12 Simon Sheppard *Sunskim*
13 Tony Khoa Nguyen *Fallen Sky*
14 Jude Hungerford
Journey: River, Mountains, Desert
15 Rosie Steggles *Repetition Series*
16 Mai Naito *Wundervei*
17 Emily Raffaele *Life Timeline*
18 David Newson-Tran
Generation Family Lineage
19 Marcela Lehocka *When the Sky Fell*
20 Judd Sell *The Rejected*







WINNER

KATHY WALLACE

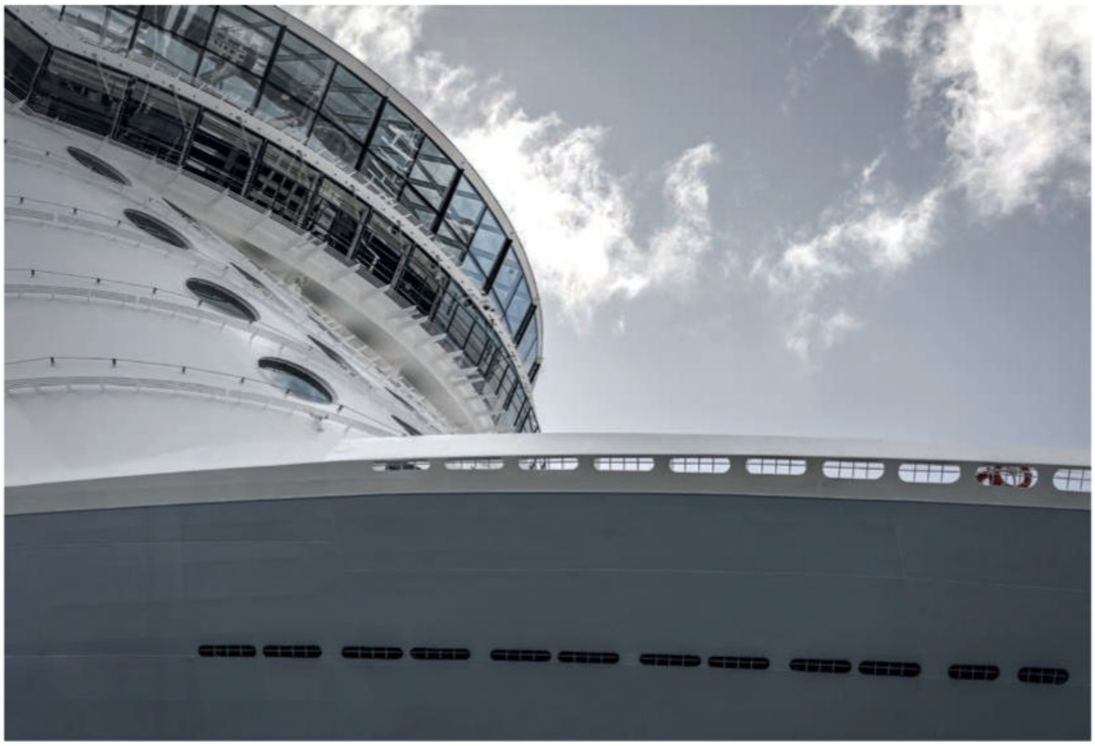
GETTING TO THE PLATFORM

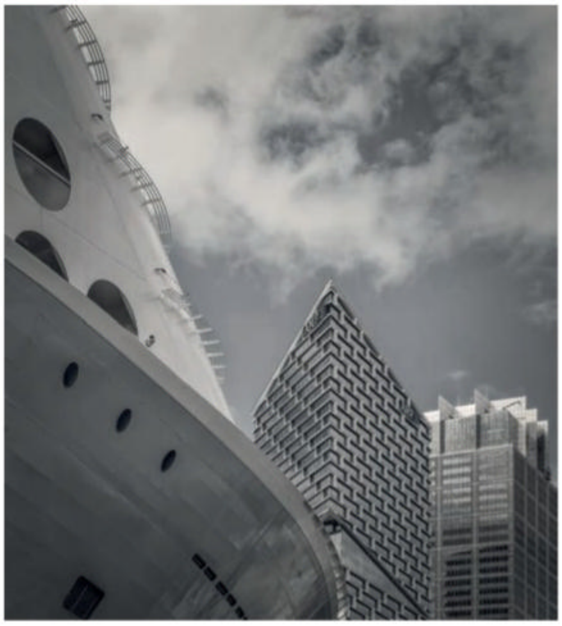
After years of self-doubt as a photographer, Kate let go of her concern and realised that it's about enjoying your photography for yourself – and then sharing your passion with others. Unfortunately, a breast cancer diagnosis last year brought setbacks – and perspective. Treatment was tough, limiting time with the camera, but it also sparked a renewed determination to create and explore.

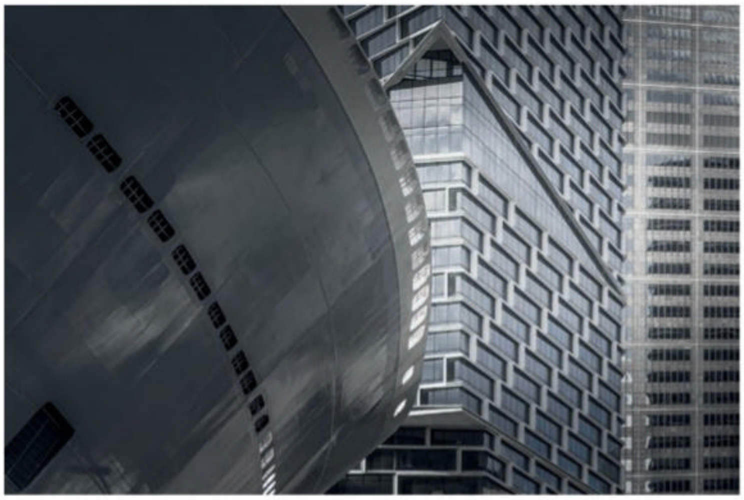
Inspired by Sydney's new Metro stations, she captured images at Crows Nest, Victoria Cross, and Gadigal stations using Nikon D7200 and OM-1 cameras. With a focus on symmetry and clean lines, she leaned into wide-angle techniques and careful post-processing to correct distortion. The bold colours and graphic patterns of these new Metro stations certainly enhance the architecture experience.

Instagram: @kathywallace.photography
Web: www.kathywallacephotography.com.au

PRIZE: $1,000 cash, $500 credit at Emergent, $360 credit at Retouch4me.







RUNNER-UP

PAUL EVANS

FLOATING SKYSCRAPER

Paul is an amateur photographer based in Adelaide who has spent years gradually developing his skills. He seeks out subjects he can capture from fresh or unexpected angles, with a focus on landscape, architecture, nature, street, and creative photography. These genres allow him to express a distinctive visual perspective while exploring the world around him.

He finds that portfolio competitions allow him to dive deeper into themes. On a recent visit to Circular Quay, Paul explored how a cruise ship temporarily altered the city's skyline. His muted palette and tight crops highlight similarities between the ship and surrounding skyscrapers – revealing how both are shaped by shared architectural principles.

Web: www.paulf92c.myportfolio.com

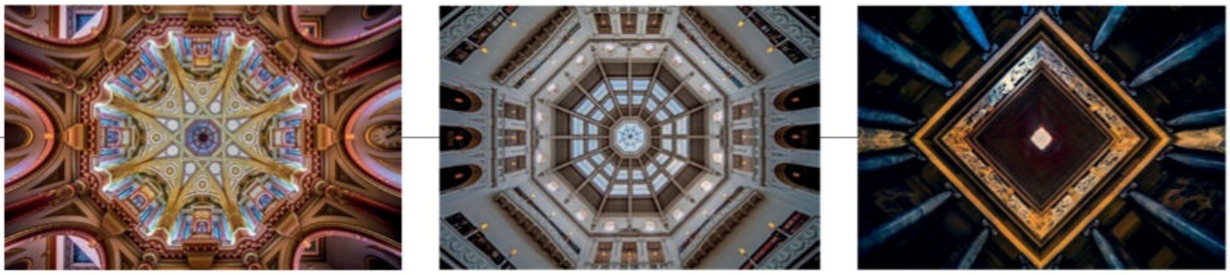
PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.

3 ROMOLA NOCUM *ACUTE ANGLES*

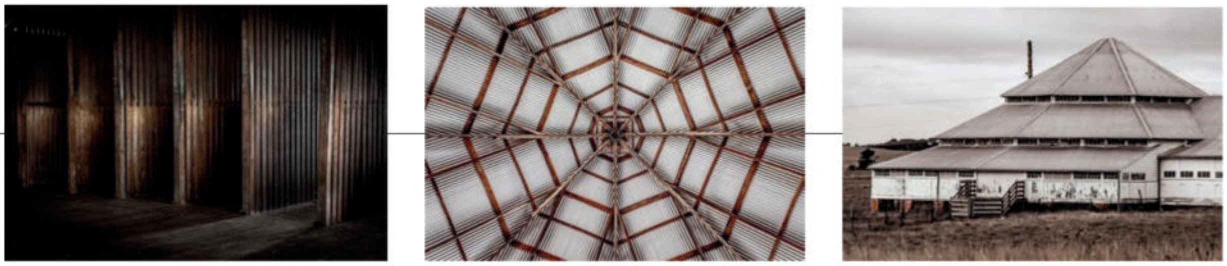
4 DAN RATNER *MONUMENTAL SHADOWING*

5 LUKE DAVID *UJI STATION*

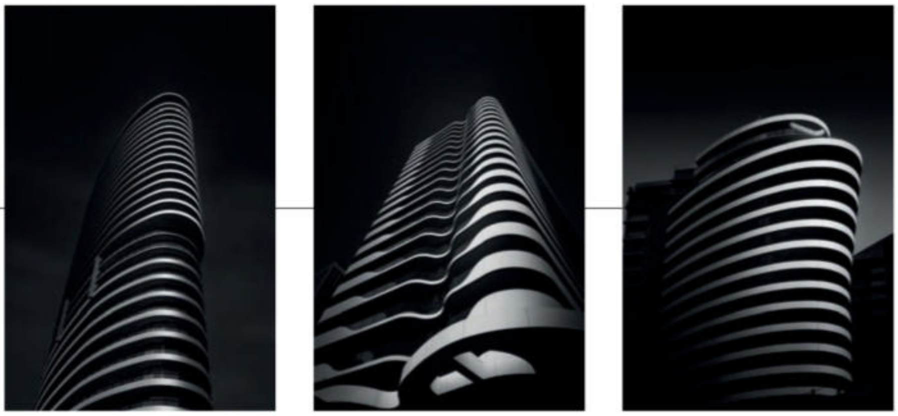
6 CLEMENT CHUA
FAMOUS CEILINGS IN MELBOURNE



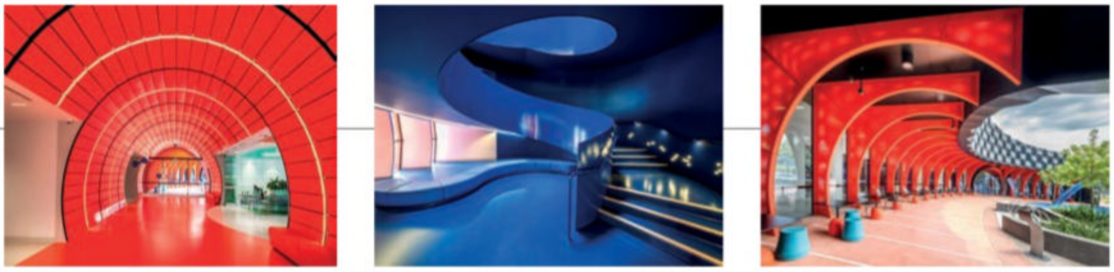
7 JERUSHA MCDOWELL
DEEARGEE WOOLSHED



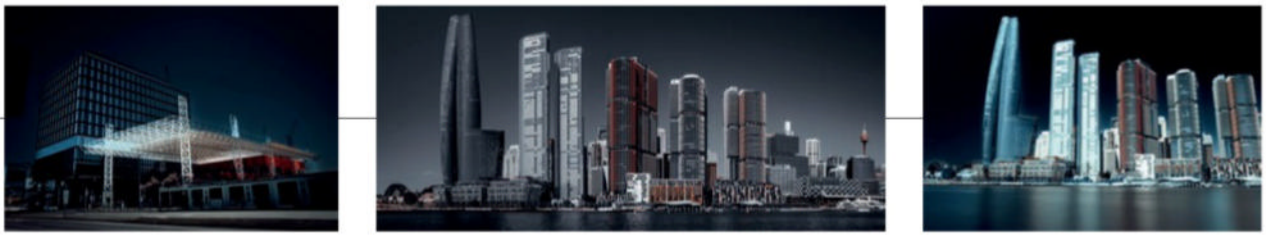
8 JOHN TWINAME *ALTERNATE*



9 KATHY WALLACE *BEST HUB*



10 PAUL WALKER
URBAN ARCHITECTURE



WINNER

SAURABH KHULLAR

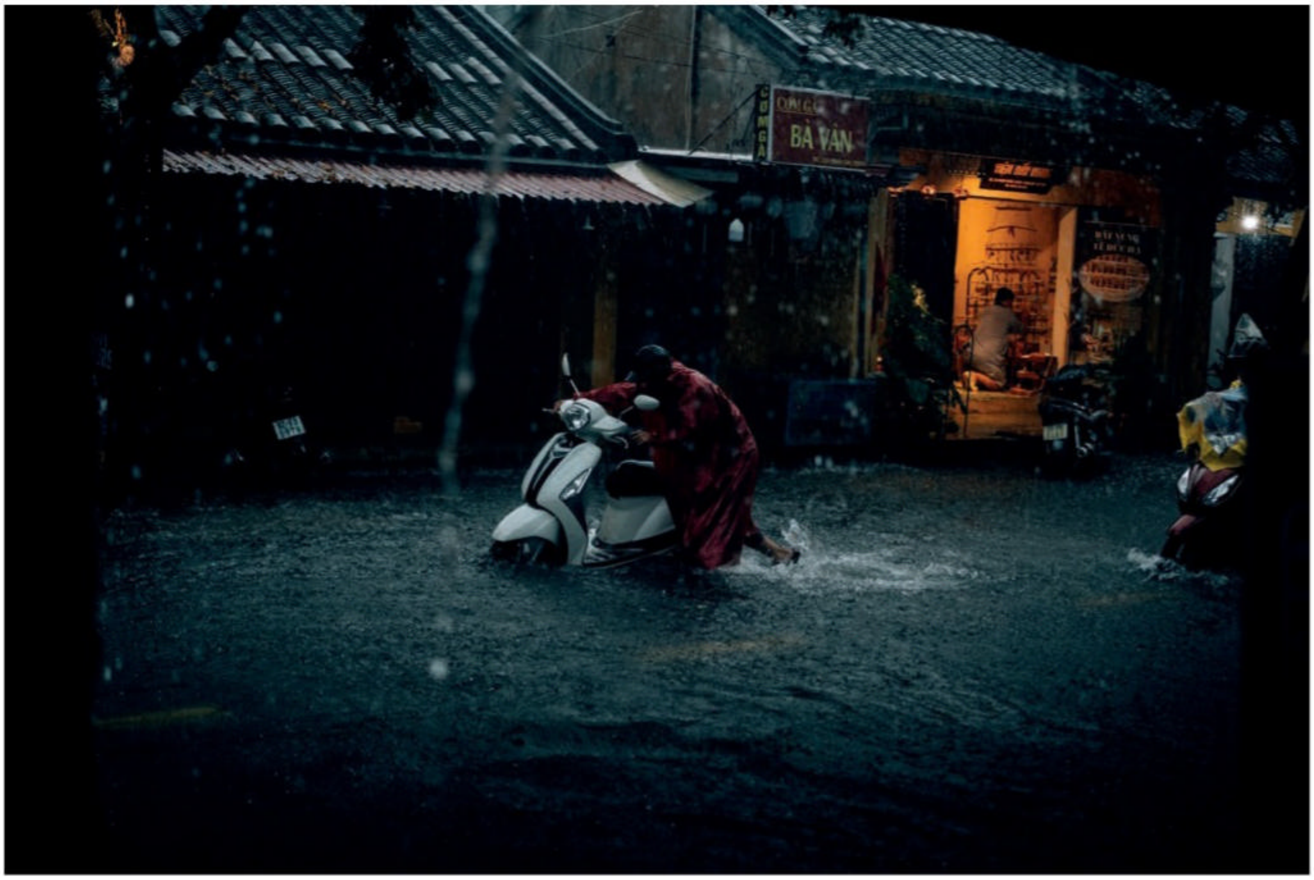
MUMBAI HUSTLE

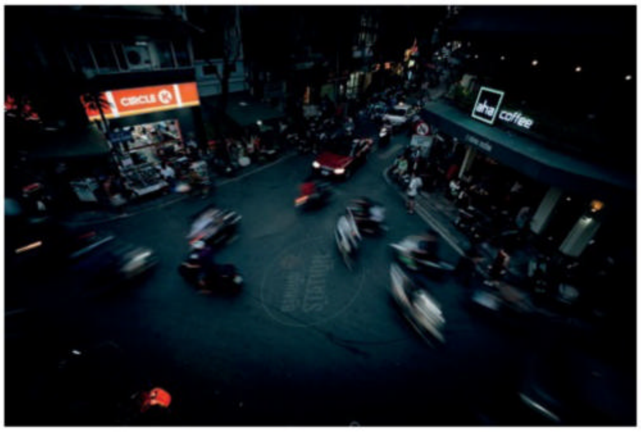
Saurabh lives and works in Adelaide, pursuing a deep passion for photography while studying part-time toward a graduate diploma. Drawn instinctively to street and documentary styles, he is captivated by their rawness and unpredictability. His images reflect quiet observation—fleeting gestures, cultural nuance, abstraction, and human emotion.

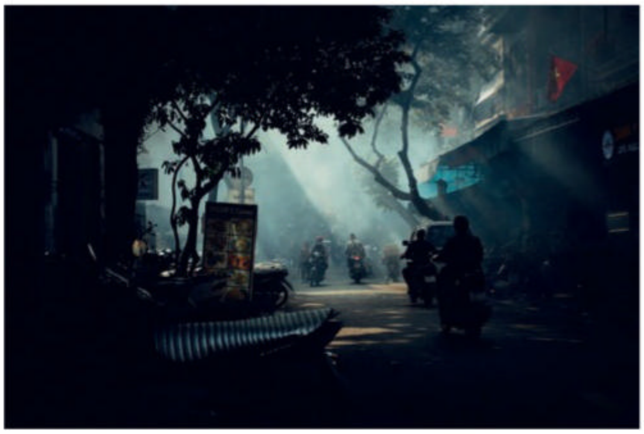
In *Mumbai Hustle*, he captures the rhythm of Mumbai's daily train commute. Shot with a Leica Q with 28mm fixed lens and high ISO using only available light – the series includes a staircase crowd, a lone commuter, and a moment where a saree lifts in the breeze. The work reflects Saurabh's effort to evoke movement, routine, and grace within the pulse of everyday life.

Instagram: @saurabkhullar

PRIZE: $1,000 cash, $500 credit at Emergent, $360 credit at Retouch4me.







RUNNER-UP

ROWAN MARSH-CROFT

SCOOT ON

Rowan's interest in photography began with his grandparents' old Pentax Spotmatic – fungus and all. After years of casual experimentation, he bought his first digital camera in 2017 and started focusing on landscapes, gradually learning light and composition. More recently, he's shifted toward documentary-style photography, drawn to the challenge of telling a story in a single frame.

A trip to Vietnam offered fresh inspiration. Armed with his Fujifilm X-T2, a 50mm equivalent, and a compact wide zoom, Rowan wandered the backstreets without a plan – just looking, waiting, and shooting. This triptych emerged during editing, tied together by texture, light, and weather. For him – clear weather days are 'dull', while weird challenging weather is always more atmospheric and cinematic.

Instagram: @foxroyale
Web: www.rowanmarshcroft.com

PRIZE: $300 credit at Emergent, $240 credit at Retouch4me, 12-month subscription to Capture & Australian Photography magazines.

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3 PAUL EVANS *RED HILL HOTEL*

RED HILL
HOTEL

RED HILL
HOTEL

4 KATHERINE JENKINS *TOKYO SUBWAY*

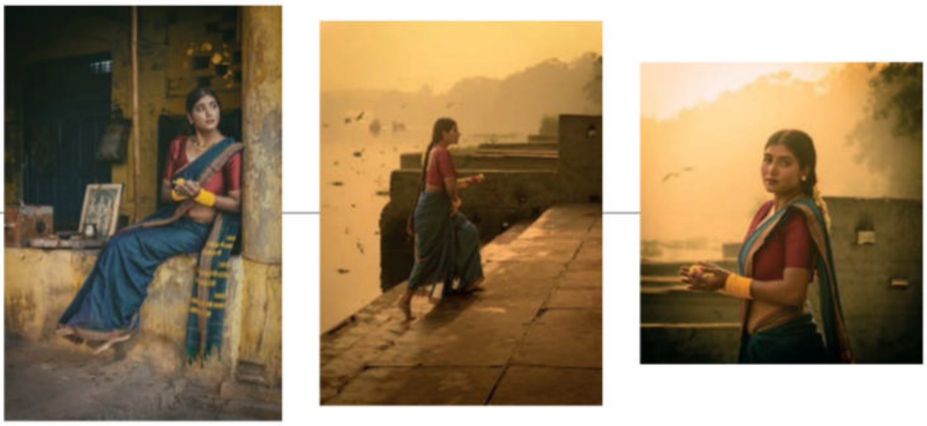
5 KRISTYN TAYLOR *SUNRISE AND SADHUS IN VARANASI*

6 ROWAN MARSH CROFT *EXPLORING AMMAN*

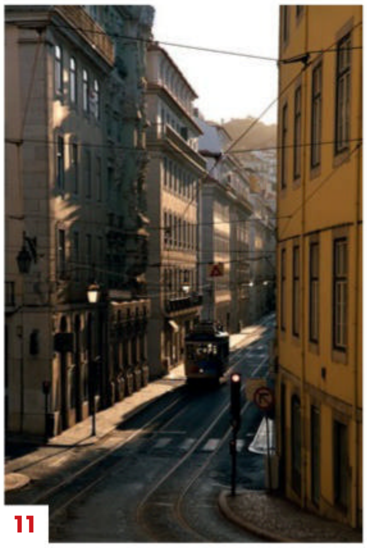
7 FERGUS HURST *FOROYAR*

8 FIONA BIRT *LIFE ON THE GANGES*

9 RICHARD MISQUITTA *YAMUNA GHAT*



10 KERRYN BUCKLEY *STREET FOOD SOUTH KOREA*



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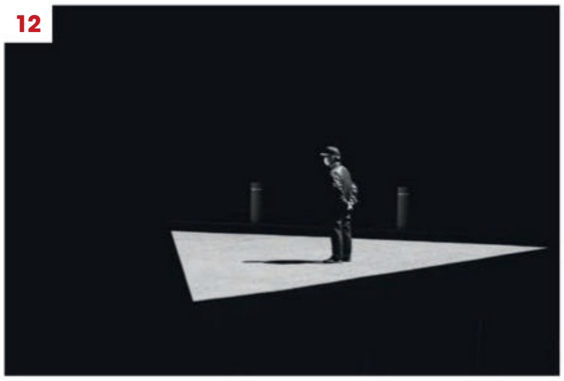

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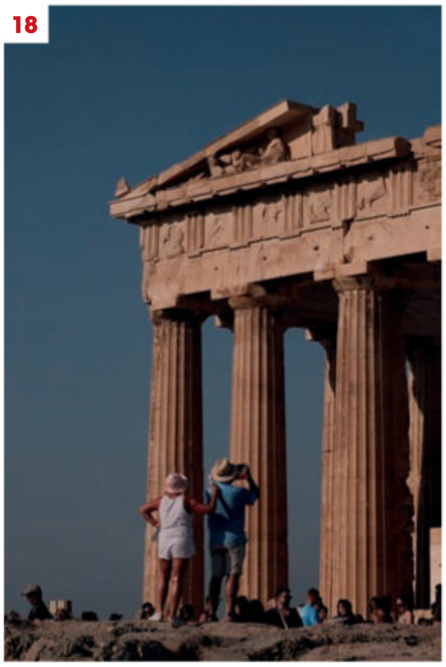

19

20

11 Nathan Sexton *Electrico Trams of Lisboa*
12 Luke David *Kyoto Conference*
13 Natalie Arber *Echoes of Oahu*
14 Luke David *Taipei Waterfall*
15 Luke David *Aspects of Japan*
16 Byron Tan *Vibrant Life in a Vietnamese Market from Street to Stalls*
17 Kristyn Taylor *Maha Kumbh Mela*
18 Taylor Kurtz *Haute Hellenophiles*
19 David Sov *Rural Scenes*
20 Ben Wood *Icemen*

Review

Fujifilm GFX100RF

Forget thinking of Fujifilm's newest camera as just an X100VI on steroids – the GFX100RF offers something genuinely fresh, combining serious power with surprising portability. And it's small enough for all-day carry.

By Drew Hopper.

At its core, the GFX100RF is a lightweight, medium format camera featuring a 102MP sensor, a fixed 35mm f/4 lens (equivalent to 28mm on full-frame), a leaf shutter, and a built-in ND filter – all working together to deliver exceptional image quality.

The body

In terms of handling, the camera sits snugly in your hand and the physical controls are well thought out, with custom function buttons that allow quick adjustments to essential settings. I'm very familiar with the X100VI, and the GFX100RF was an easy transition for my muscle memory.

Fujifilm has managed to fit this large sensor into a body measuring approximately 144 x 87 x 75mm and weighing 735g. This was achieved by utilising a leaf shutter, which eliminates the need for a large focal-plane shutter mechanism and removing in-body image stabilization.

A noticeable thing missing from the GFX100RF that the X100 series features, is the OVF (optical viewfinder). Luckily this is a very nice EVF with an 0.84x magnification, 5.76 million-dot OLED display, which is the same as what's on the GFX100S II.

On the rear of the camera is a unique dial dedicated solely to adjusting the aspect ratio (crop) of your image, offering nine different ratios such as the standard like 5:4, 3:2, or even panoramic 65:24. Don't worry if you want to change the cropping later – just shoot in RAW.

The GFX100RF also features an articulating LCD screen, which allows it to tilt past 90°. Some might be disappointed that it doesn't fully rotate for selfies or vlogging, but really, are those people even looking at medium format cameras?

Image quality and lens

As you'd expect, the GFX100RF delivers impressive IQ thanks to it sharing the same sensor as the GFX100S II. Combining the sensor with 20 of Fujifilm's iconic Film Simulation modes at your disposal, plus the ability to shoot 16-bit RAW files, means you can create fantastic vintage film vibe images, but still have the option to post-produce the image to your liking.

The fixed 35mm f/4 lens with a 49mm filter size delivers exceptional sharpness, even wide open, and provides a natural

© DREW HOPPER

LEFT: The camera has smooth clean lines with a retro aesthetic. Even if you are a novice, at least you will look like you know what you are doing with this great looking camera.

RIGHT: Having a built-in ND filter means that it is easy to do very slow shutter speeds in daylight (on a tripod). Also, being able to select from 20 film simulations makes for unique images.

TATTOO
SleeveMasters
TATTOO STUDIO
WALK-INS WELCOME
SLEEVE MASTERS KINGS CROSS
TATTOO
TATTOO
Dulcie's
OPEN

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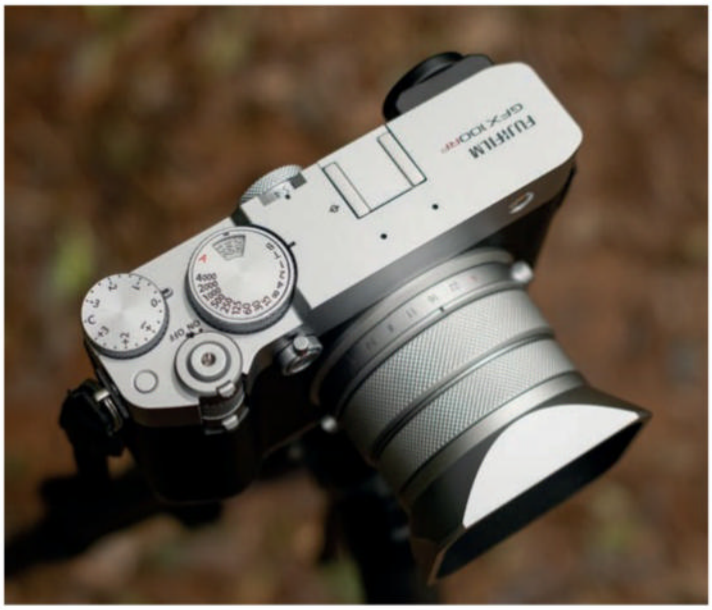

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TOP: Even the Capture Editor wanted to take this remarkable camera for a test drive. You can shoot up to ISO 8000 & the huge sensor means noise is barely susceptible at normal viewing. Print size straight from camera is approx. 1 meter at 300dpi. 1/60 f/6.4 ISO 3200.

LEFT: Those acquainted with the X100 series will recognise the familiar button and dial layout.

perspective well-suited for street photography, travel, and environmental portraiture. Its minimum focusing distance of 20cm adds flexibility for close-up shots, though the f/4 aperture may be limiting in low-light conditions.

I really enjoyed shooting landscapes at the base ISO of 80, with images packed with detail. It's probably a slightly unusual focal length for landscapes, but with such a low base ISO and the wide dynamic range with 14+ stops, its very easy to recover highlights and shadows.

Even shooting at higher ISOs, I found the noise acceptable because it looks almost film-like in comparison to a lot of other digital sensors at high ISO.

GFX100RF is a premium, stylish tool for those who value top-tier image quality

To use the built-in four-stop ND filter, you simply enable the ND in the menu and away you go. When you're finished with the ND, simply switch it off and you're back to normal shooting.

Feeling the fixed lens is limiting? With the X100VI, both JPEG and RAW 'crops' were introduced, and now, the GFX100RF takes it even further by offering crop modes (aka digital zoom) at 35mm, 45mm, 63mm, and 80mm, giving greater flexibility

Autofocus

I found the AI-powered autofocus performed well with detecting people, animals, birds, and vehicles. The focus is snappier than previous GFX models in low light, and the leaf shutter makes silent shooting possible as well.

That said, it's important to recognise that the GFX100RF is not designed as a run-and-gun camera despite its compact form factor. And, as its burst mode maxes out at a relatively slow 6fps, you likely won't be pulling this out for fast moving subjects.

Video

Although the camera's priority is probably not video – there's 4K recording in 17x9 (or 16x9) at up to 30p and the built-in ND filter will definitely help with daylight filming. You can also choose between recording internally in H.264 or H.265 at 4:2:2, 10-bit, 720Mbps – or on an external SSD via the USB-C port, allowing you to shoot in ProRes HQ, 422, or LT.

The wrap up

The Fujifilm GFX100RF, which currently retails for $8,799 is a leap forward for medium format, blending stunning image quality with impressive portability. Its compact body houses a 102MP sensor that captures rich detail and dynamic range, while the fixed 35mm f/4 lens delivers crisp, almost surreal images.

While the fixed lens may not suit everyone, it's ideal for street, travel, and landscape photography. It's not perfect, but Fujifilm has crafted something genuinely special here.

As someone who prefers to travel light, I'd happily carry it alongside my X100VI. Portrait shooters might prefer the GFX100S II with interchangeable lenses, but the GFX100RF is a premium, stylish tool for those who value top-tier image quality. I recommend it highly. ◻

PHOTO: KAT VINELLA

When Harri Met Sally
A Photography Podcast

Sally Brownbill and Harriet Tarbuck aren't just industry stalwarts – they're two of the photo world's best storytellers. With season two of their hit podcast now live, Capture finds out how this dynamic duo built a show that's equal parts laughs, honesty, and industry insight. By Tim Levy.

What inspired you to start a podcast focused on photographers and the photography industry?

While catching up over coffee, we realised there was a gap in the podcast space for photographers – a place where people could speak openly about the interesting (and often hilarious) experiences within the industry. Between us, we know so many photographers: Sally knows the commercial photography world, while Harri knows more about art and documentary. We're both talkative, story-loving types, so we lined up a few impromptu interviews and figured we'd work the rest out as we went along. Sally suddenly shouted, "We can call it When Harri Met Sally!" so we ran with that title.

How do you go about finding and selecting the photographers you interview?

When planning episodes, we sit down and curate a strong lineup of topics and guests – people we know will bring great conversation. Comfort in front of a mic is essential. Diversity is also key, so we strive to feature a wide range of voices every season.

ABOVE: Sally (L) and Harri (R) are a charismatic combo whose outgoing personalities draw the best out of their guests.

We have a large pool of potential guests, and we love introducing each other to new people, as well as interviewing familiar faces. Season one featured close friends; by season two, guests started reaching out to us.

What's been the most surprising thing you've learned from your guests so far?

They all seem to share a similar moral compass and ethical approach to photography, regardless of genre. Their love for the craft often began in childhood and runs deep. Whether emerging or highly accomplished, their passion for visual storytelling remains central to who they are.

Were there any standout moments or interviews that really shifted your perspective on creativity?

For Sally, it was an upcoming season two episode on AI with an industry leader – it completely blew her mind.

For Harri, a standout moment came in season one during the interview with Darrian Traynor. His thoughtful approach to ethics in documentary practice was deeply moving.

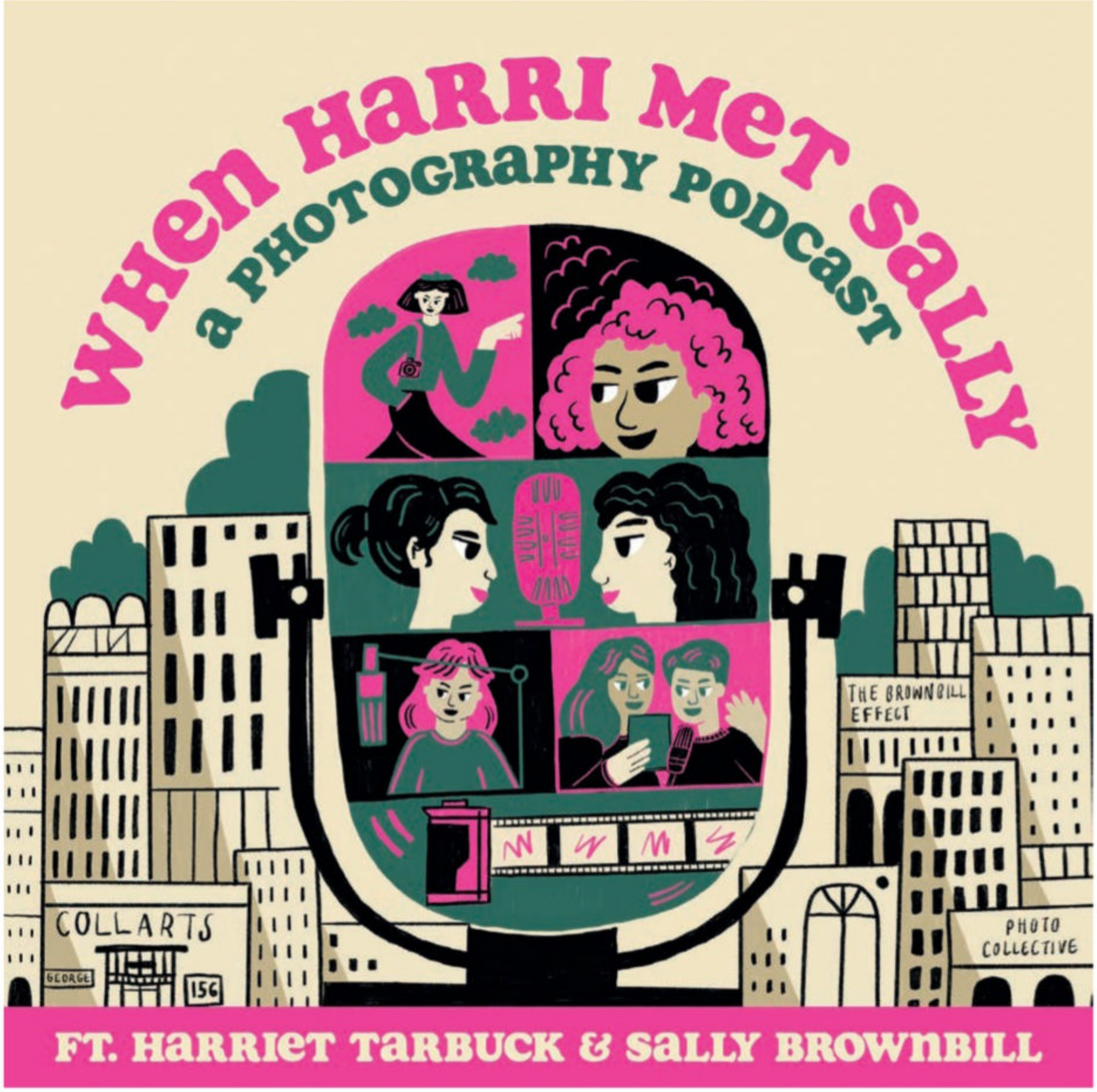

IMAGE: PANPAN SIRINDER & SHENE PAO

How do you prepare for each interview to make your guests feel comfortable and open up?

We start by discussing what we already know about our guests. Then we research – visiting websites, social media, and anything else we can find. We use that to develop key talking points, which we send to guests in advance to help them feel prepared.

We choose guests who are open, engaging, and up for a great chat. We also take the time to connect before recording (often over a cuppa) to help everyone feel comfortable.

We record in a single take, which contributes to the natural, relaxed vibe of the show. While we plan our conversations, we let them flow organically and encourage tangents and surprises – it makes for more engaging, honest chats.

Guests consistently tell us how relaxed and fun the experience is, which is exactly what we aim for. The stories make the podcast engaging even for those outside the industry.

Each season, we also ask one recurring question to all our guests. This season, it's: "What does the future of photography look like to you?" Most guests respond from both a personal and industry perspective – their insights have been enlightening.

What do you think sets Australian photographers apart from the rest of the world?

Australia is a multicultural nation built on some of the oldest cultures on the planet. That depth, combined with global influences and a strong work ethic, makes Australian photography incredibly diverse. We're also not entrenched in a class system, as we're fairly egalitarian. We're hands-on, easy-going, and not afraid to dive into every part of the process.

Are there common struggles or themes you've noticed among photographers you've interviewed?

Common challenges include inconsistent work, financial uncertainty, and navigating the rise of AI. But above all, what stands out is the deep, almost compulsive love for photography. When we asked "Why do you do it?" in Season One, the response was unanimous: "There's no other option. It's just who I am."

How do you think social media and AI are impacting photographers' careers today?

This season, we're asking guests: "What does the future of photography look like to you?" The answers vary, but many address social media and AI.

Social media has brought photography to the masses, expanded our networks, and created space for feedback and discovery. But it also opens the door to scrutiny and popularity contests.

As for AI, while it's certainly becoming part of the industry, we're more confident than ever that traditional photography is here to stay.

What advice would you give to photographers who want to be featured on podcasts like yours?

Just reach out! If you're excited about what we're doing, we want to hear from you. Send us an email or give us a call – we love a chat.

Honestly, that's the best advice for anyone trying to make it in this industry: take the leap, make the call, send the message. If no one knows you're there, the phone won't ring.

You can find the When Harri Met Sally podcast on Apple Podcasts, Spotify and Soundcloud. ◻

> We wanted to hear about techniques and amusing anecdotes from our fascinating industry.

TOP: The first season contained 12 episodes, while currently, season two episodes are being released every Tuesday.

IMAGE © JAY HYNES

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